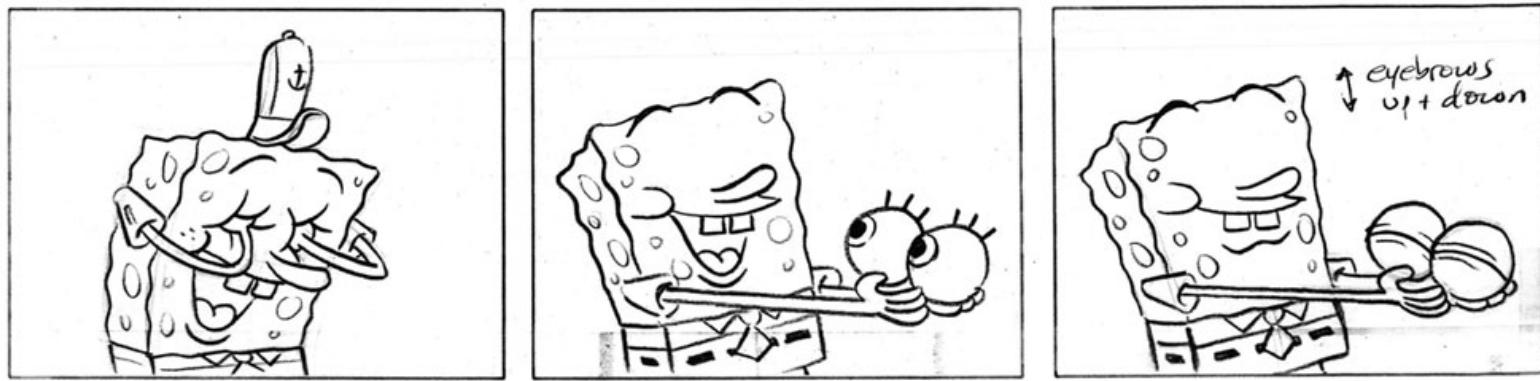


Storyboarding



What is a storyboard?

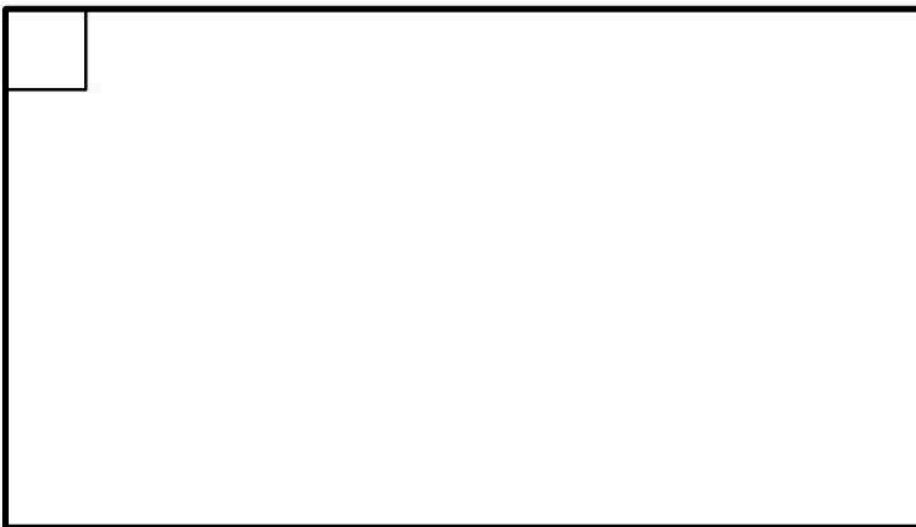
- Visual outline of a film or animation
- Graphical representation of how your film/animation/video will unfold, shot by shot.
- Sort of like a comic book version of your script.

- To pre-visualize your story. Translating your ideas into a series of still drawings in order to chart visual flow and continuity as well as to plan for stylistic integrity and story clarity.
- Best way to share your vision.
- Makes production easier. Eg. Knowing the total no. of shots and piecing them together.
- Saves time (and money)

Aspect Ratio

16:9

(1.77:1)



16:9

Since 2009, it has become the most common aspect ratio for sold televisions and computer monitors and is also the international standard format of HDTV, Full HD, non-HD digital television and analog widescreen television.

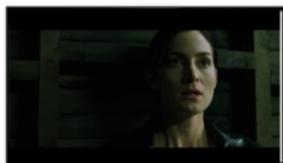
Storyboarding Terminology - Shot Composition



Establishing Shot



Extreme Close-up (ECU)



Close-up (CU)



Medium Close-up (MCU)



Medium Shot (MS)



American Shot



Full Shot (FS)



Long Shot (LS)



Wide Shot (WS)



Single



2-Shot (2-S)



3-Shot (3-S)



Over-the-Shoulder (OTS)



Point-of-View Shot (POV)



High-angle Shot (HA)



Low Angle Shot (LA)



Aerial Shot



Canted or Dutch Angle



Exterior Shot (EXT.)



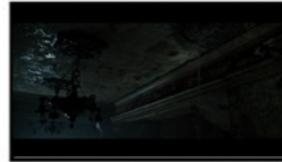
Interior Shot (INT.)



Master Shot



Reverse Angle



Cutaway



Insert

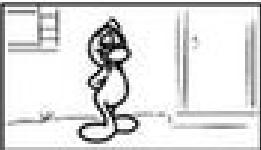
TYPES OF SHOTS



EXTREME WIDE or
ESTABLISHING SHOT



LONG / FAR
WS



FULL
FS



MEDIUM
MS



CLOSE
CU



EXTREME CLOSE
ECU

ANGLES - BASIC



STRAIGHT ON



UP SHOT



DOWN SHOT



WORM'S EYE VIEW



BIRD'S EYE VIEW



OVER CAMERA

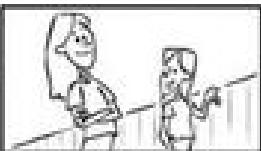
ANGLES - VARIOUS



OTS (over the shoulder)



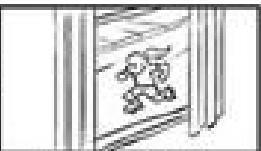
UP SHOT / 2 SHOT
short character in FG



UP SHOT / 2 SHOT
same character size



DOWN SHOT / 2 SHOT
large person in FG



VIEW THROUGH OL



VIEW THROUGH
(BINOCULAR MASK)



OTS - 2 SHOT



OTS - 3 SHOT



LOW ANGLE / 2 SHOT



POV SHOT
(POINT OF VIEW)



GROUP SHOT



FRAMING WITH OLs
(OVERLAYS)



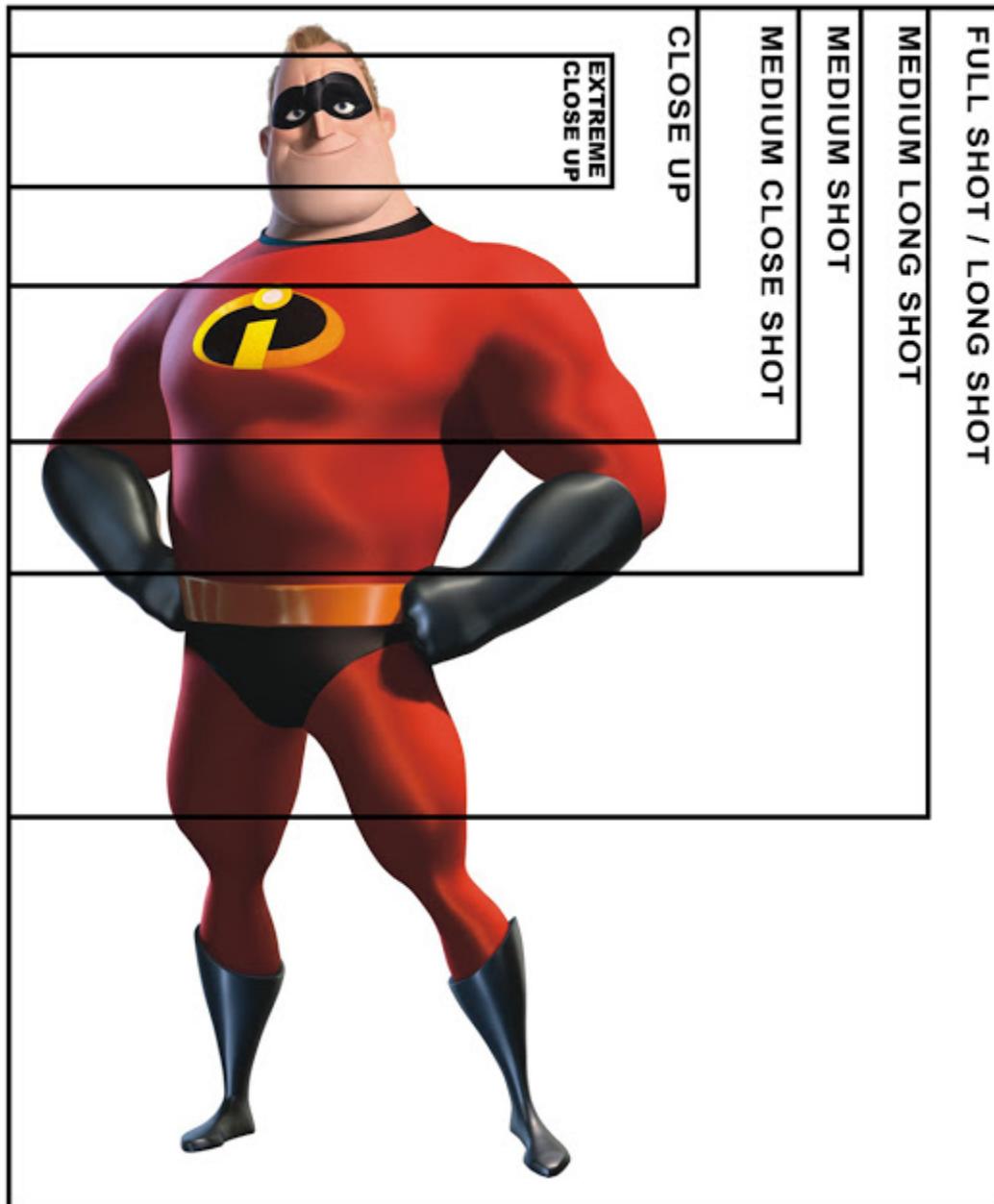
Upshots place the viewer beneath the focus and downshots place the viewer above, physically and psychologically. These shots add variety and drama to the sequence. Shot 1 - medium long shot, cut to Shot 2 - downshot (POV), which sets up the upshot (POV).

TILT / DUTCH ANGLE

Used when weird, unstable, impressionistic, spooky, or other novel views are needed.

DUTCH ROLL

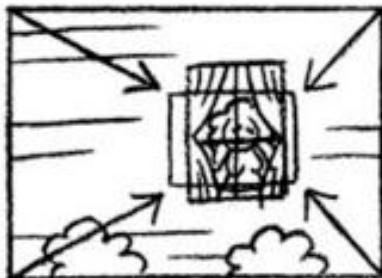
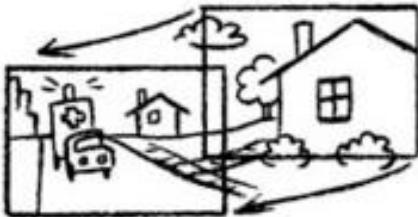
Twist in to a tilt to over-dramatize a reaction.



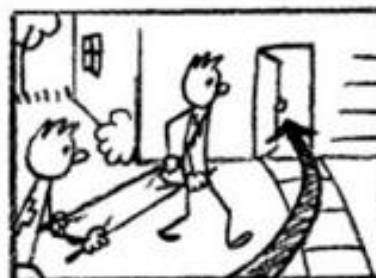
Source: <http://floobynooby.blogspot.sg/2013/12/the-cinematography-of-incredibles-part-2.html>

Camera Movement

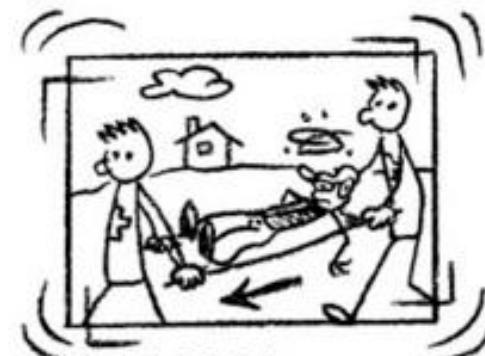
Camera Moves:



Pan/Tilt: With the camera on a tripod, a pan is when you move horizontally (right or left). A quick pan (swish pan) makes a cool transition. A tilt is when you move vertically (up or down).



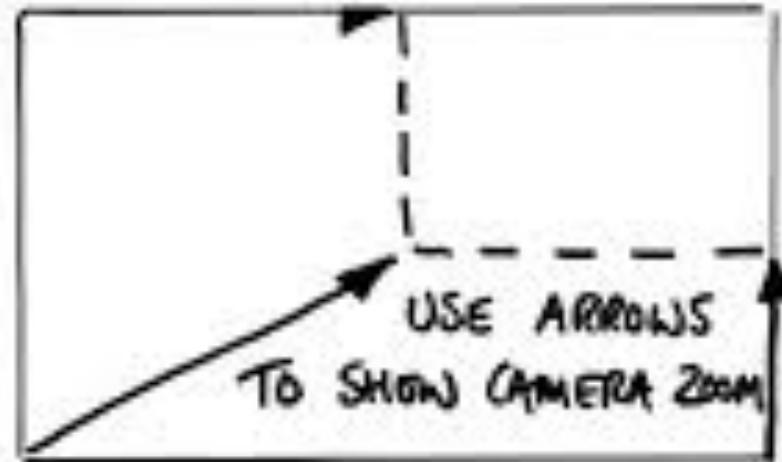
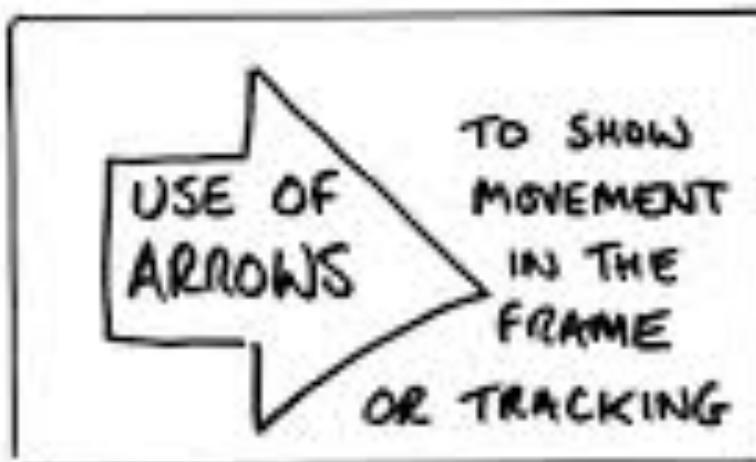
Zoom: When you move the view in or out, by adjusting the lens. Zooming in on something increases its significance. Or you can move the whole camera in (called trucking).



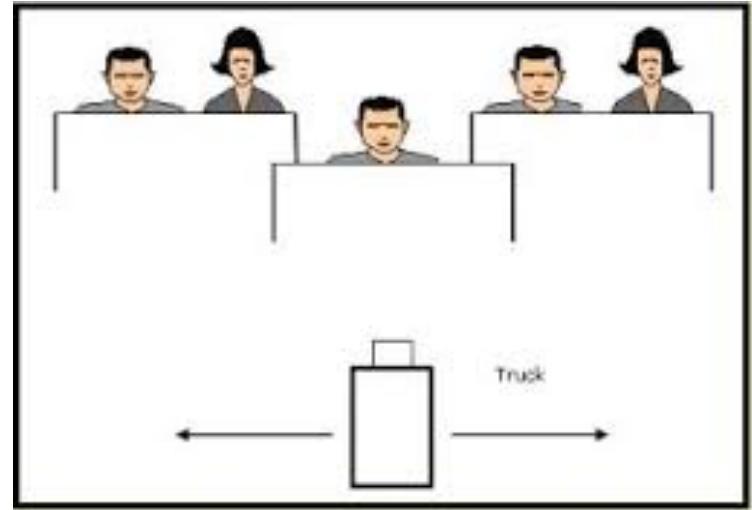
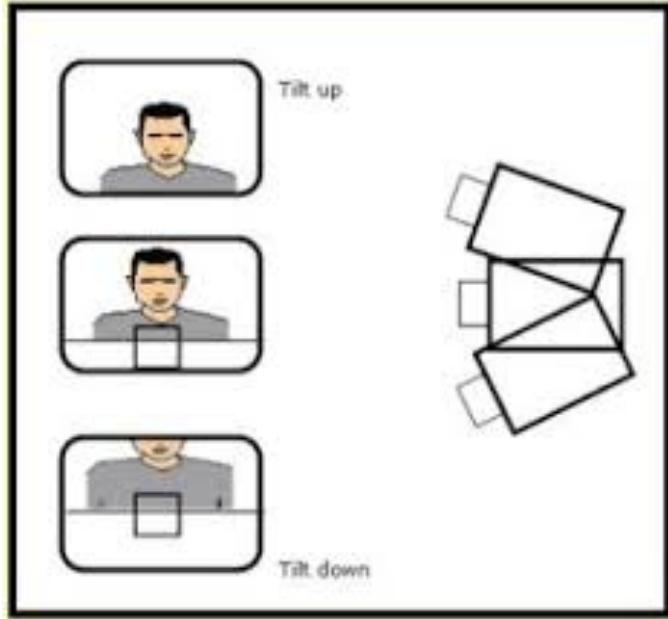
Dolly: If you want the camera to move smoothly through a scene, perhaps following a character, you put it on a dolly and tracks. Can't afford it? Try borrowing a wheelchair.

Hand-Held: Carrying a camera by hand gives a scene that natural, documentary feeling. It tends to make the movie seem real, like *COPS* or certain Woody Allen pictures.

STORYBOARDING : CAMERA MOVEMENT

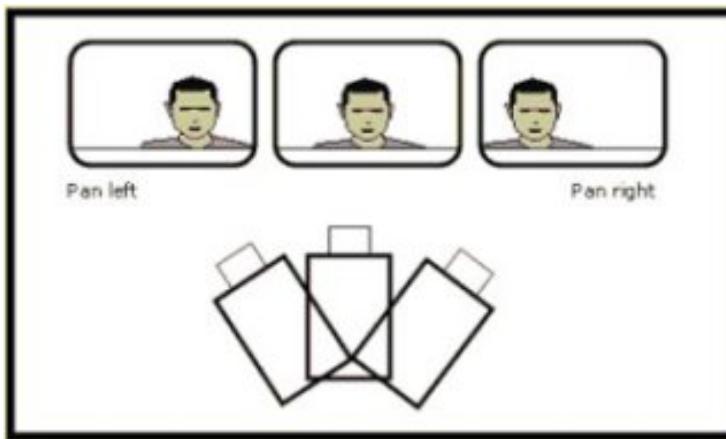


USE MORE THAN ONE STORYBOARD GRID TO SHOW TRACKING SHOTS



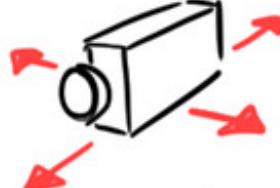
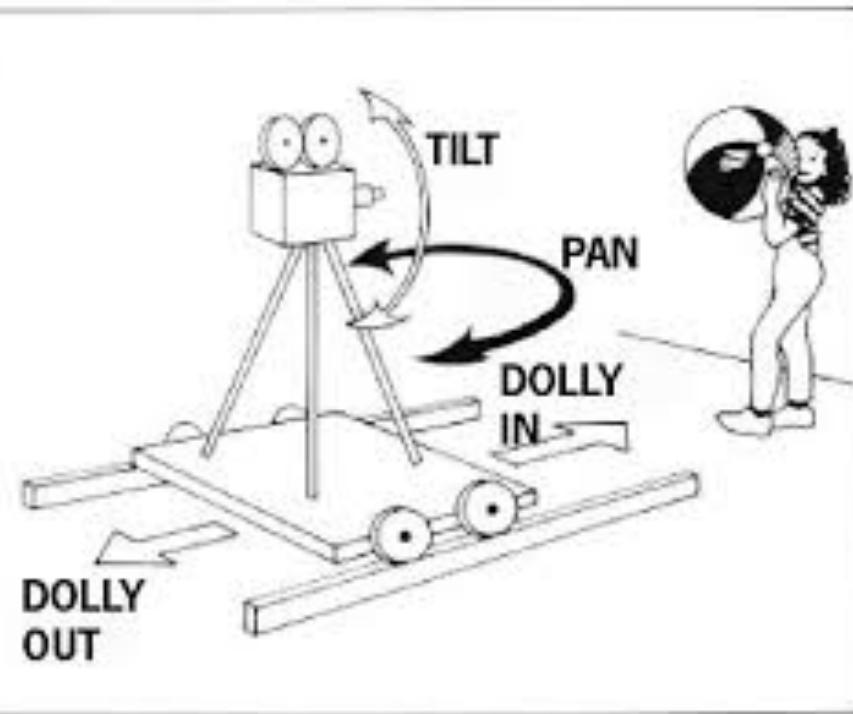
Truck/Dolly

Tilt



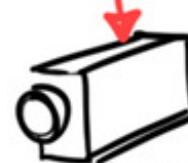
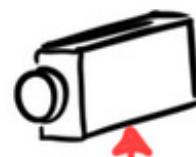
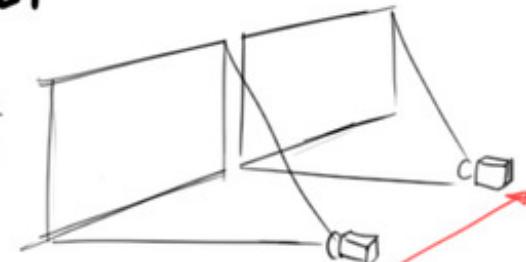
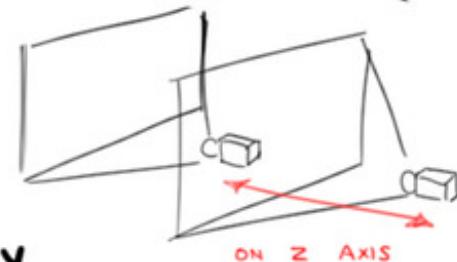
Pan

CAMERA MOVEMENT TERMINOLOGY (CONT...)



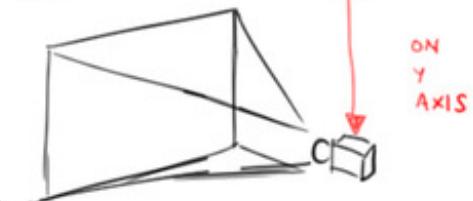
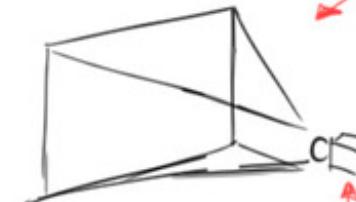
TRUCK / DOLLY

(CAMERA MOVES FORWARD/BACK OR LEFT/RIGHT)



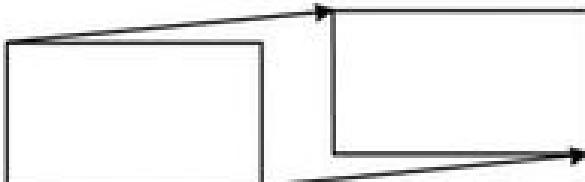
BOOM / CRANE

(CAMERA MOVES UP OR DOWN)

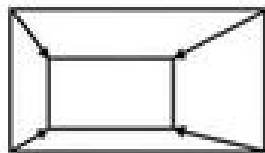


CG guys call this type of movement "TRANSLATING" or "TRANSLATIONS". Normal people don't.

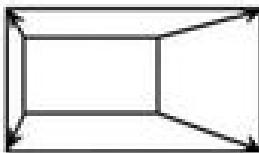
CAMERA MOVES



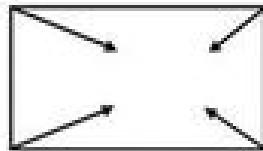
PAN: CLEARLY DRAW IN ARROWS OF DIRECTION



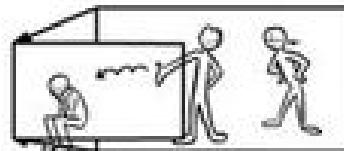
PUSH IN / TRUCK IN
SLOW IN / SMASH IN



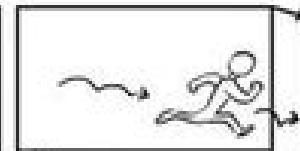
PUSH OUT / TRUCK OUT
SLOW OUT / SMASH OUT



DRIFT IN:
IF THE CUT TO THE NEXT SHOT
COMES BEFORE THE CAMERA STOPS

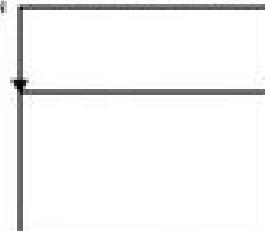


PUSH IN / CAM. ADJ. LEFT

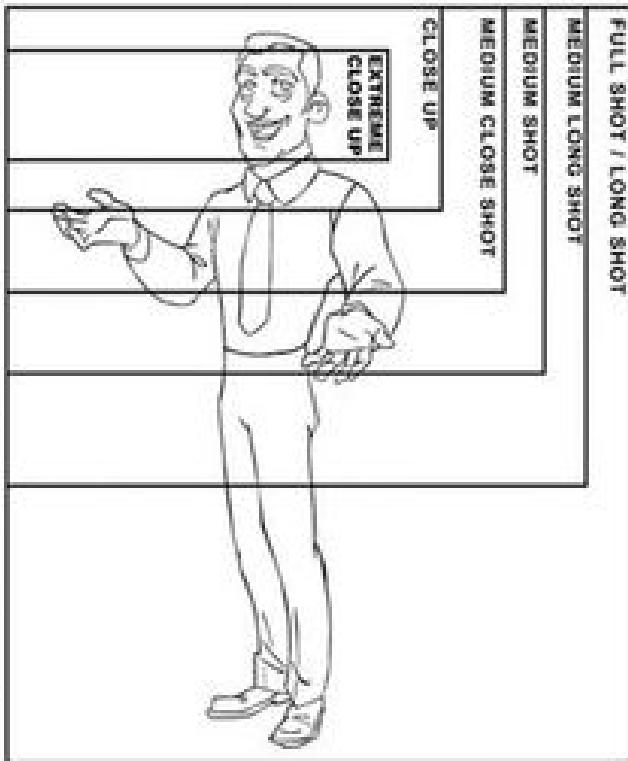


SLIGHT ADJ. RIGHT

CAMERA ADJUST: THE CAMERA MOVES
LESS THAN ONE FULL FRAME IN ANY
DIRECTION



FRAMING THE SUBJECT



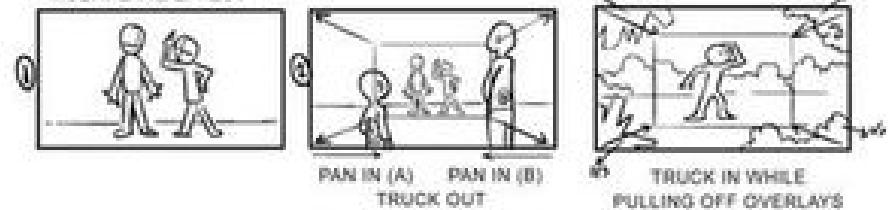
S/A = SAME AS OL = OVERLAY C = CENTRE
BG = BACKGROUND MG = MIDGROUND
FG = FOREGROUND O/S = OFF SCREEN

USING MOVES IN COMBINATION



SHOW THE DIRECTION AND START & STOP POINTS OF THE PAN.
IF ACTING CHANGES THROUGH THE PAN, SHOW A FEW POSES.

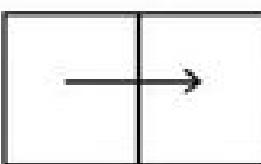
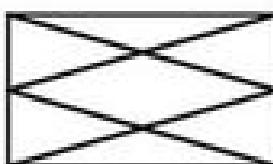
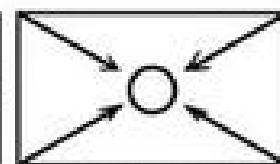
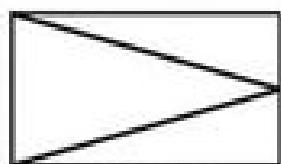
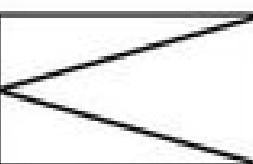
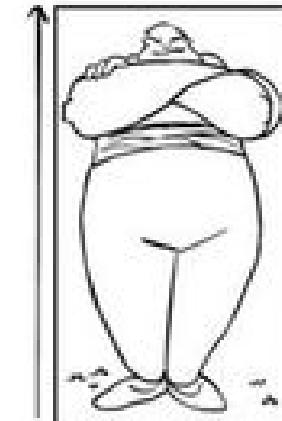
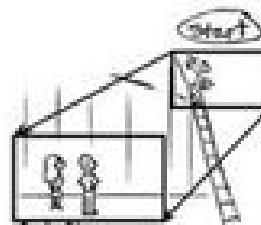
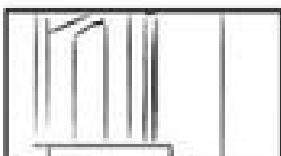
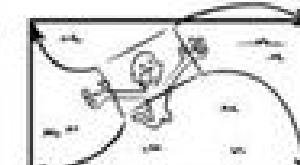
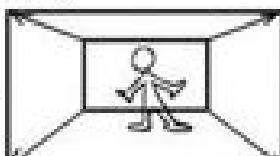
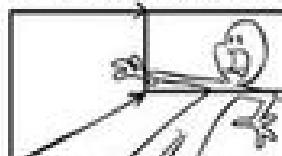
MULTIPLANE EFFECT



PAN IN (A) PAN IN (B)
TRUCK OUT

TRUCK IN WHILE
PULLING OFF OVERLAYS

CAMERA MOVES & TRANSITIONS



Approaching Storyboard

- *According to Don Bluth, storyboarding is translating and to do it successfully, you must understand the spirit of your film and all it entails.*
- *You must understand the characters, the conflict, the deceit, the villainy, the triumph, and the moral. i.e know your story inside out!*

7 Categories to Consider

- 1. Characters and its ... focus**
- 2. Setting and its ... focus**
- 3. Layout and its ... focus**
- 4. Action and its ... focus**
- 5. Pace and its ... focus**
- 6. Lighting and its ... focus**
- 7. Message and its ... focus**

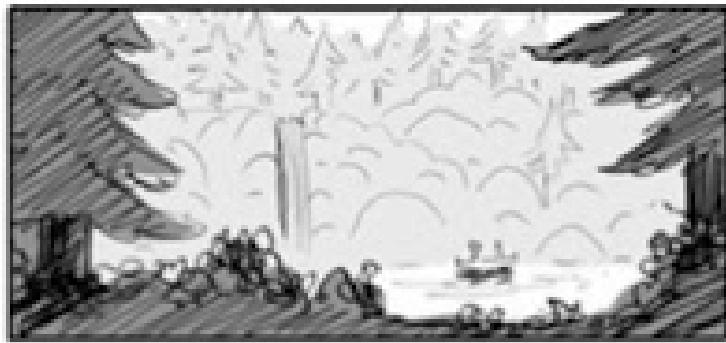
FOCUS

- *Focus is a concept of extreme importance to the effectiveness of your art (film).*
- *It means pointing the viewer's nose to the exact spot on the screen where you would like them to look.*
- *What may be obvious to you, may not be for your audience.*

What is the main focus of your shot?

What is the main focus of your shot?

- Is the shot about the landscape, or the canoe.



What is the main focus of your shot?

- Is it about the long drop, or how our hero feels about the long drop?



What is the main focus of your shot?

- Is it about 2 characters meeting for the first time?



What is the main focus of your shot?

- Or 2 characters who are passing acquaintances?



What is the main focus of your shot?

- Or 2 old friends who are really close?

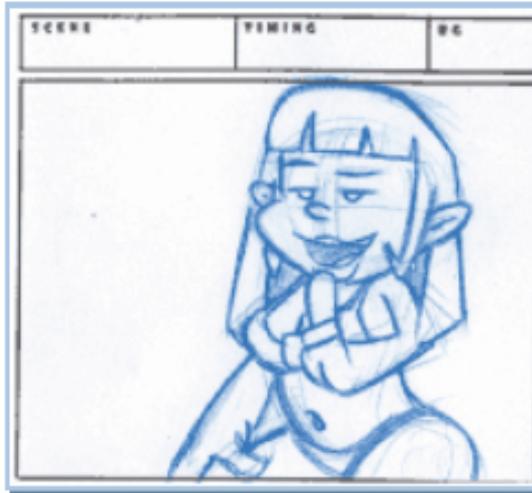


Clarity

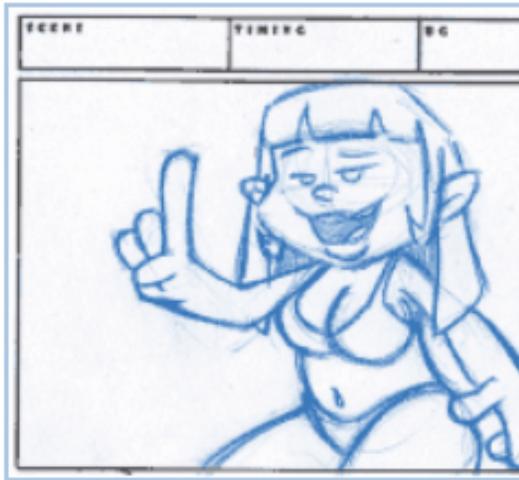
- *On how the character behaves, moves, (action) poses i.e silhouettes etc*
- *On Settings, Layout, Staging*
- *On Camera placement/movement*
- *On Pacing*

Shots needs to be unambiguous. Find a simple, clear drawing style. Avoid unnecessary details.

Clarity



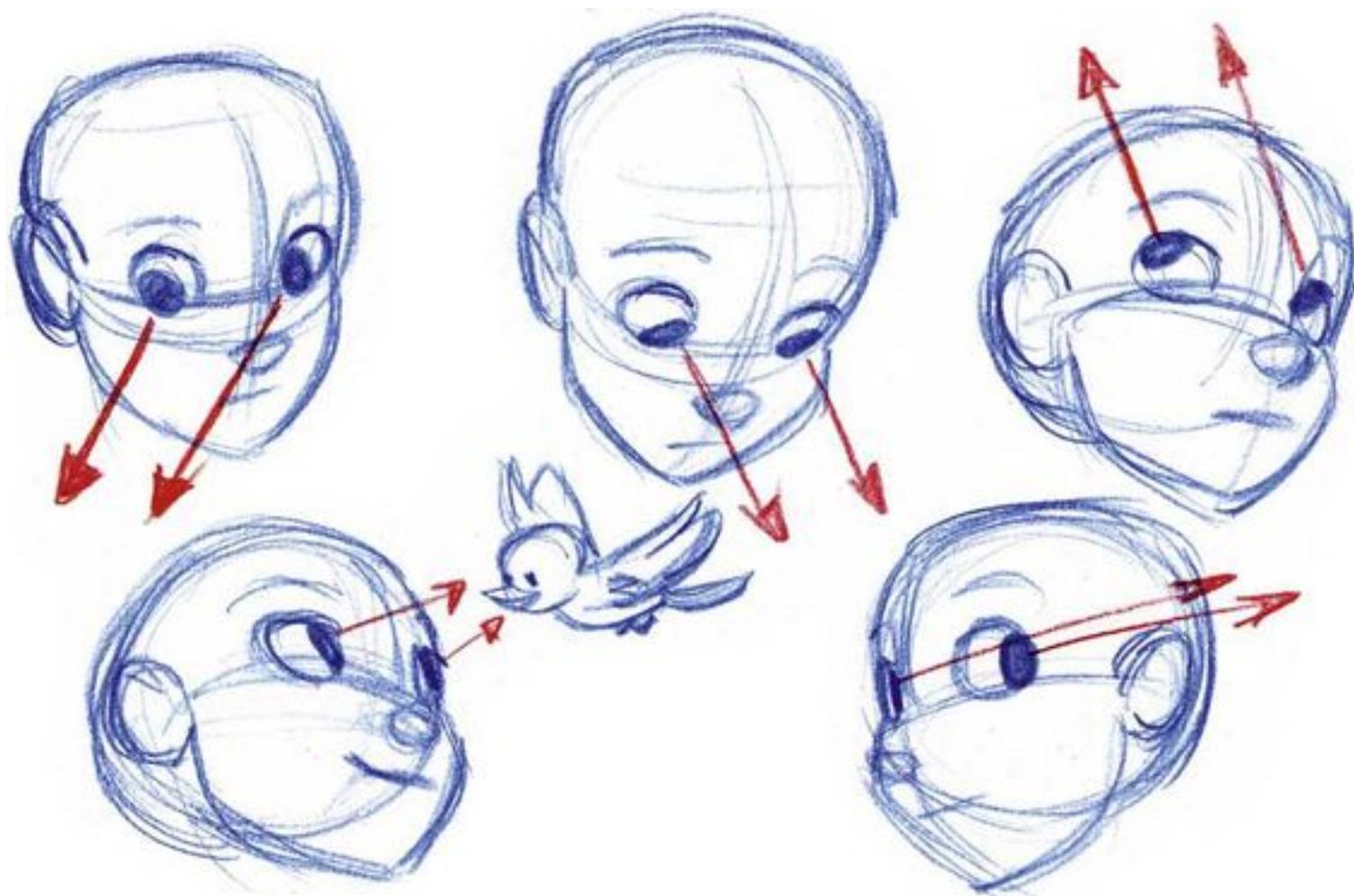
NO



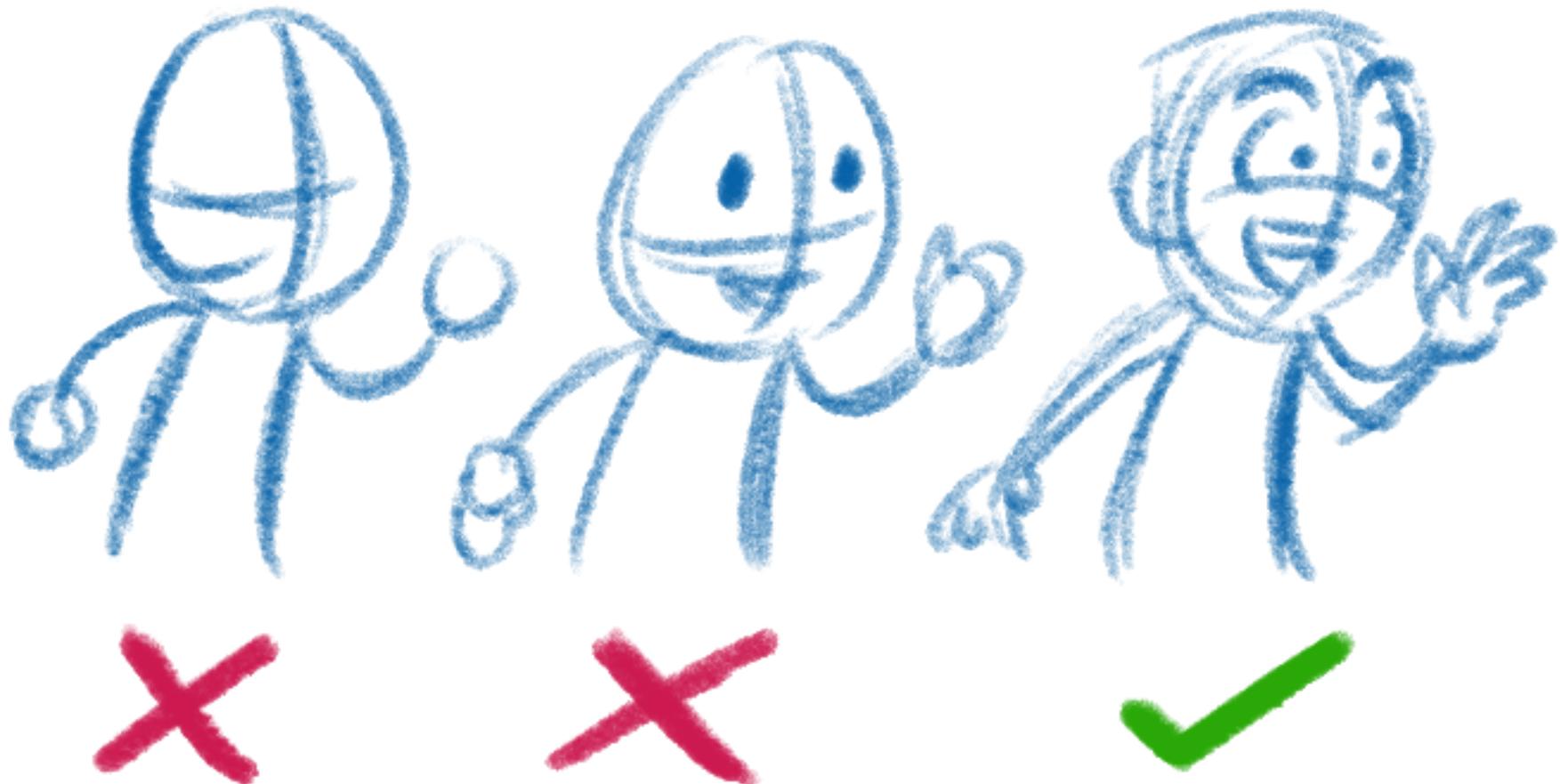
YES

Source: Wade Konowalchuk

Clarity

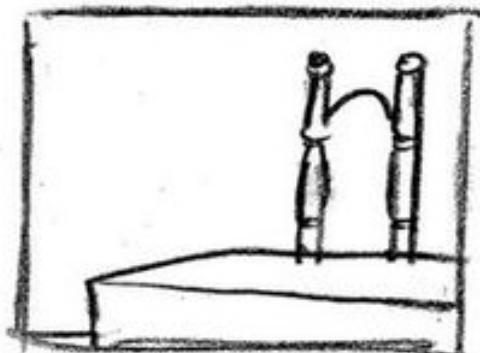
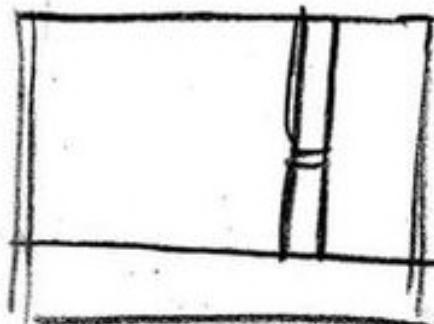


Clarity



Clarity

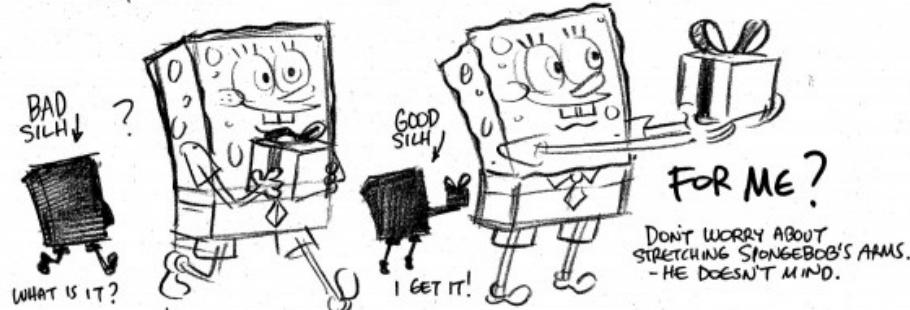
NEGATIVE SPACE / SILHOUETTES...
EDGES HELP DEFINE THE FORMS



SILHOUETTES = CLARITY = STORYTELLING SUCCESS

Hey, SpongeBob...whatcha got?

A PRESENT?





Lines of Action

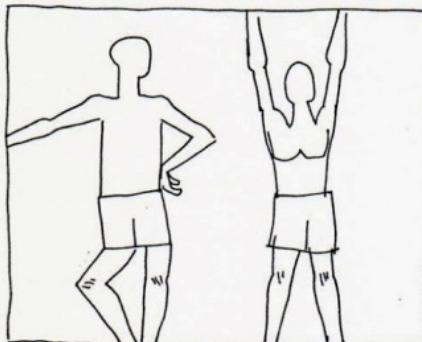
Perplexing Annoyances



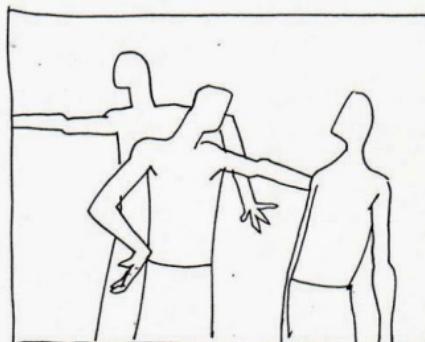
intersecting lines = graphic activity



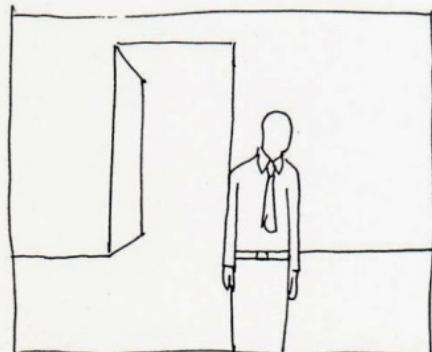
Graphic activity relieved



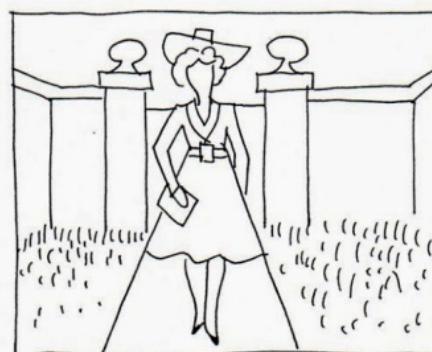
Hands and feet cut off



hands cut off



puzzling tangents



more puzzling tangents

PUSH YOUR CHARACTER POSING
USING LINE OF ACTION AND
A CLEAR SILHOUETTE. HERE'S JUST
A TASTE BEFORE GETTING INTO IT.

PUSH IT!



CLEAR
LINE OF ACTION

SIMPLER + CLEAKER
TO ONLY DRAW THE
BEFORE AND AFTER
OF A HIT OR BOUNCE.



SCARED
MORE SCARED.

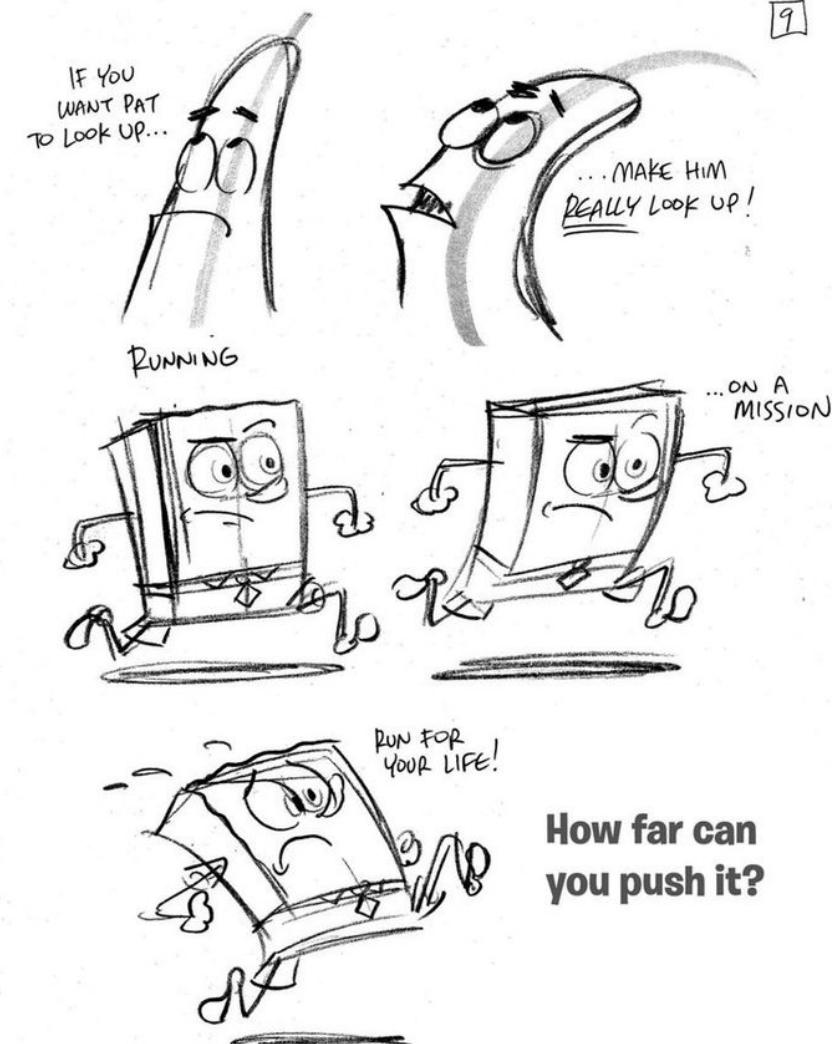


NOT BAD,
BUT SOMEWHAT
AWKWARD
AND CLUMSY.
IF THAT'S
THE INTENTION,
GO FOR IT.

CLEAR
GRACEFUL
CONFIDENT,
FUN!



NORMAND LEMAY 99



Words and Pictures by Sherm Cohen www.CartoonSNAP.com SpongeBob SquarePants created by Stephen Hillenburg
SpongeBob SquarePants: ©2008 Viacom International Inc. All Rights Reserved. Nickelodeon, SpongeBob SquarePants
and all related titles, logos and characters are trademarks of Viacom International Inc.

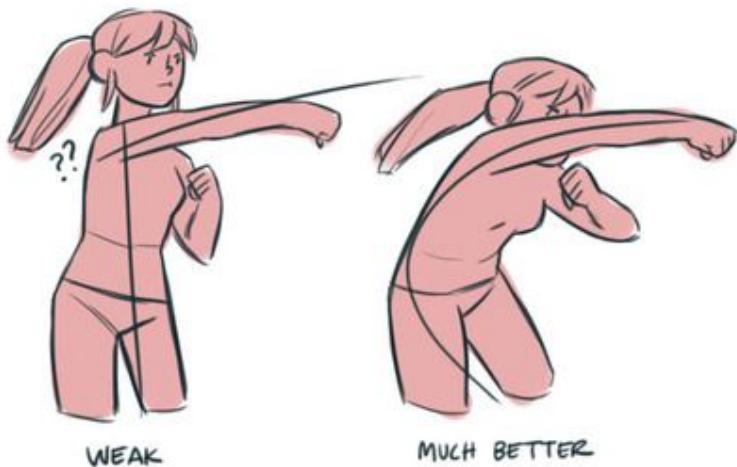
EXAGGERATE!



KEEP IT INTERESTING!



LINE OF ACTION!



CLEAR POSES!



Approaching Storyboard (cont.)

- **Beat Sheet**

- *A beat is one of the smallest elements of a film. It is a single event, action or visual image. Story artists and filmmakers to write out a beat-by-beat description of what will happen in a scene.*
- *Good way to let the narrative concepts of a story to form pictures and shots in the imagination of the storyteller.*

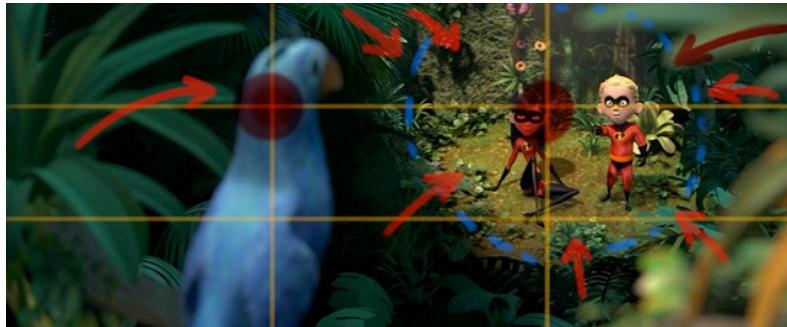
Example

1. *A shot of the outside of a grass hut village.*
2. *A wagon and driver comes down the road.*
3. *He stops in front of one of the huts.*

- **Shot List**
 - *In addition to a Beat Sheet, you may also have a Shot List. A Shot List takes the Beat Sheet to the next level; it starts to anticipate the climactic form the beats will take.*
 - *It will explain how it will look on film by describing every individual shot.*

Example

1. *Extreme long shot high-angle shot of village with a driver and wagon already in scene.*
2. *Cut to closer shot from same camera angle as wagon slows in front of a particular hut.*
3. *Medium over-shoulder shot of wagon driver looking at chosen hut.*



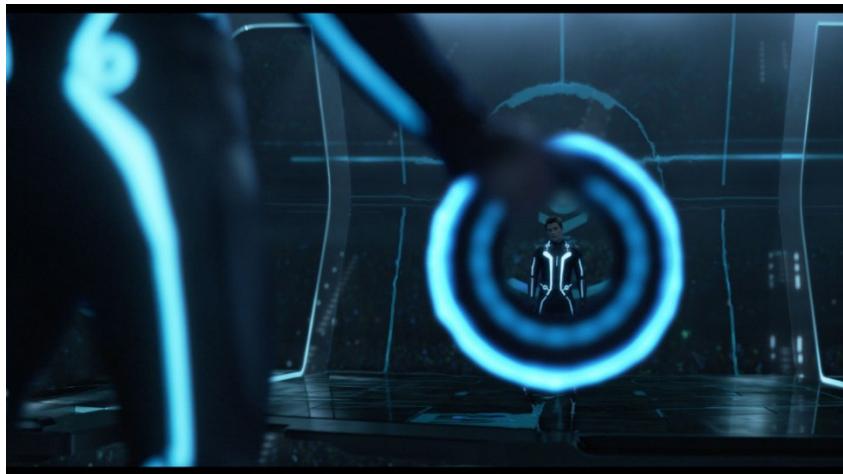
Cinematography

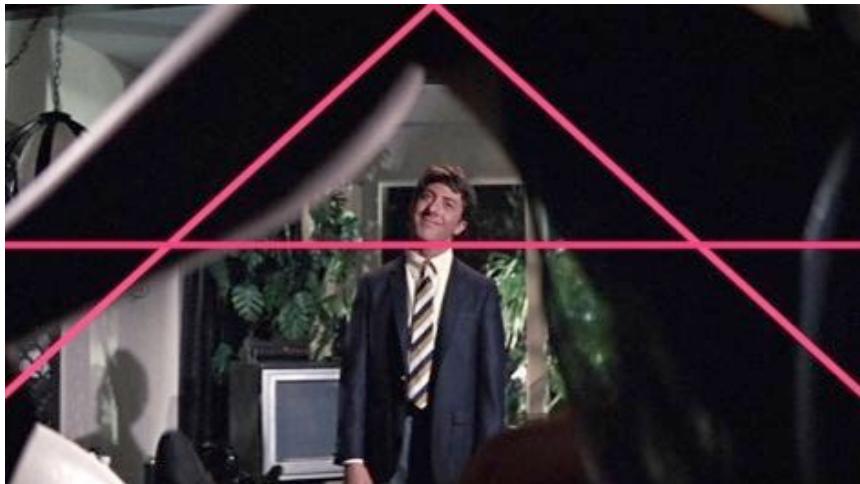
- the art of photography and camerawork in film-making.



Cinematography isn't simply the art of placing and moving the camera - it involves framing and editing shots to tell a story visually, express a point of view, create a rhythm, and add tension and atmosphere to a scene.

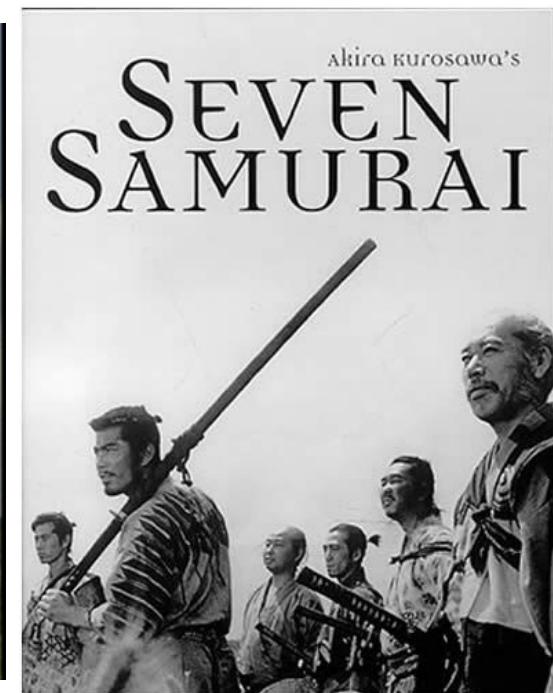








AKIRA
KUROSAWA



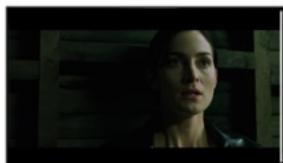
Storyboarding Terminology - Shot Composition



Establishing Shot



Extreme Close-up (ECU)



Close-up (CU)



Medium Close-up (MCU)



Medium Shot (MS)



American Shot



Full Shot (FS)



Long Shot (LS)



Wide Shot (WS)



Single



2-Shot (2-S)



3-Shot (3-S)



Over-the-Shoulder (OTS)



Point-of-View Shot (POY)



High-angle Shot (HA)



Low Angle Shot (LA)



Aerial Shot



Canted or Dutch Angle



Exterior Shot (EXT.)



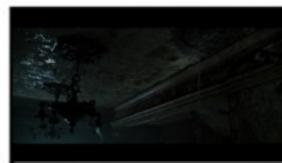
Interior Shot (INT.)



Master Shot



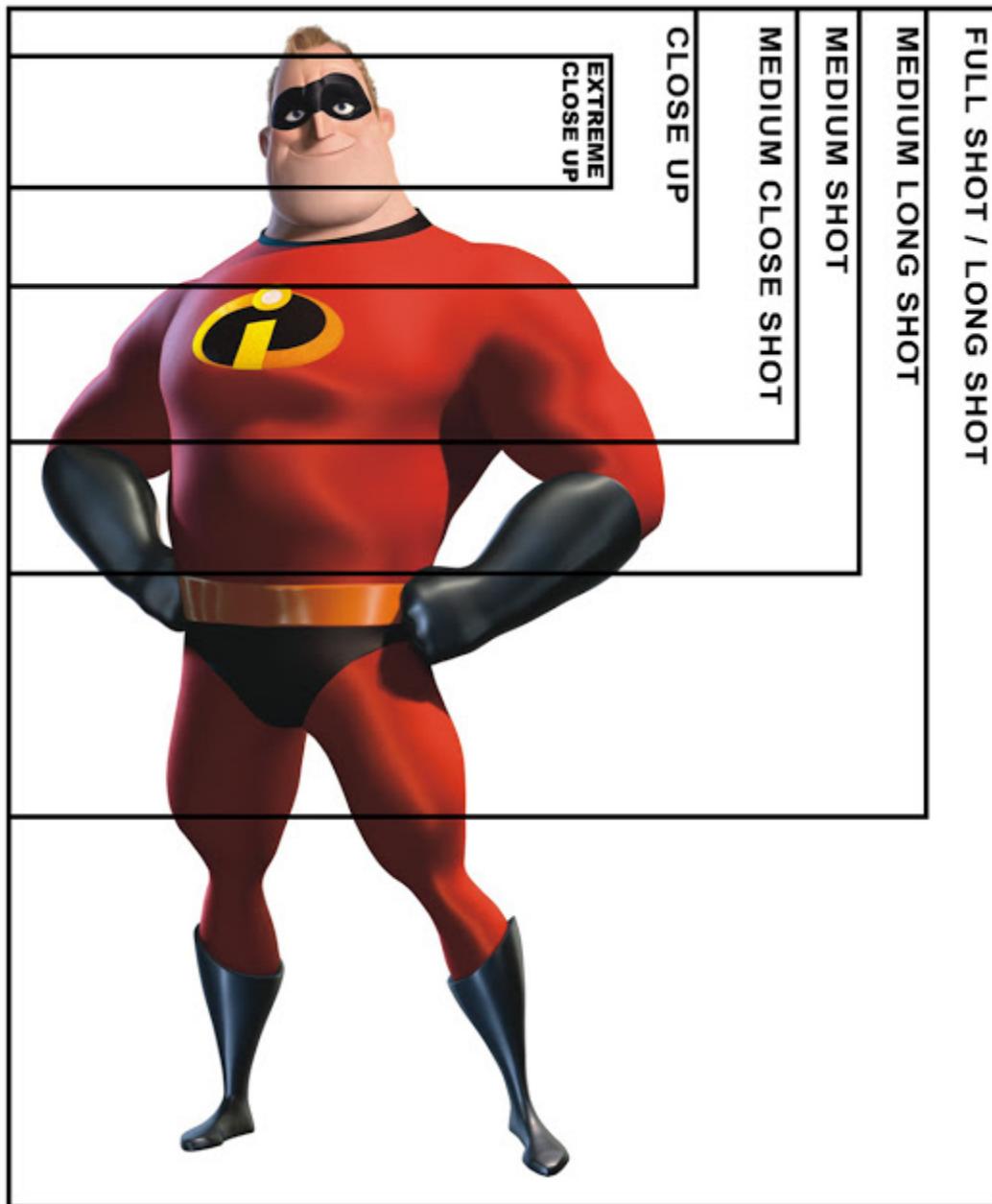
Reverse Angle



Cutaway

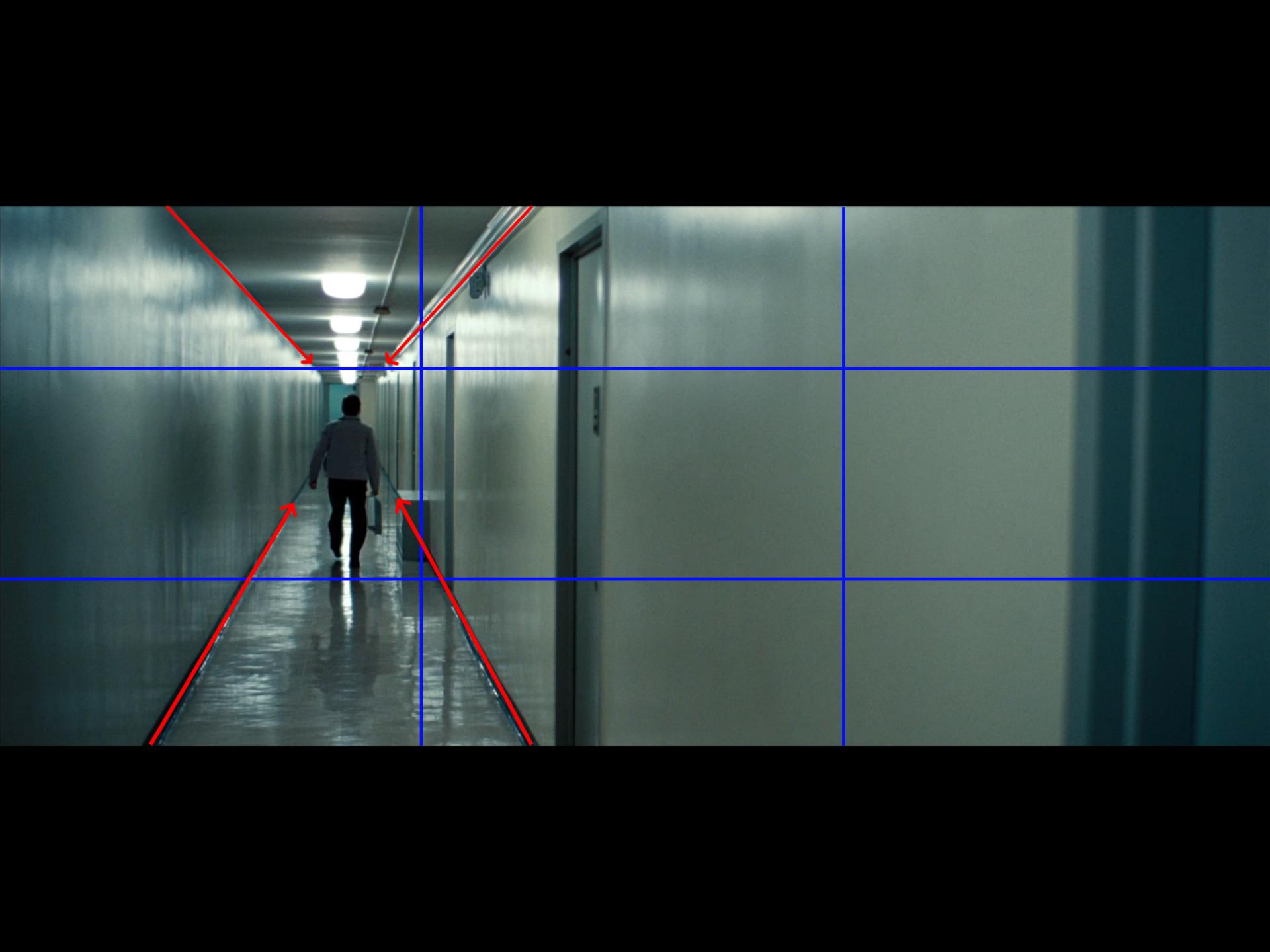


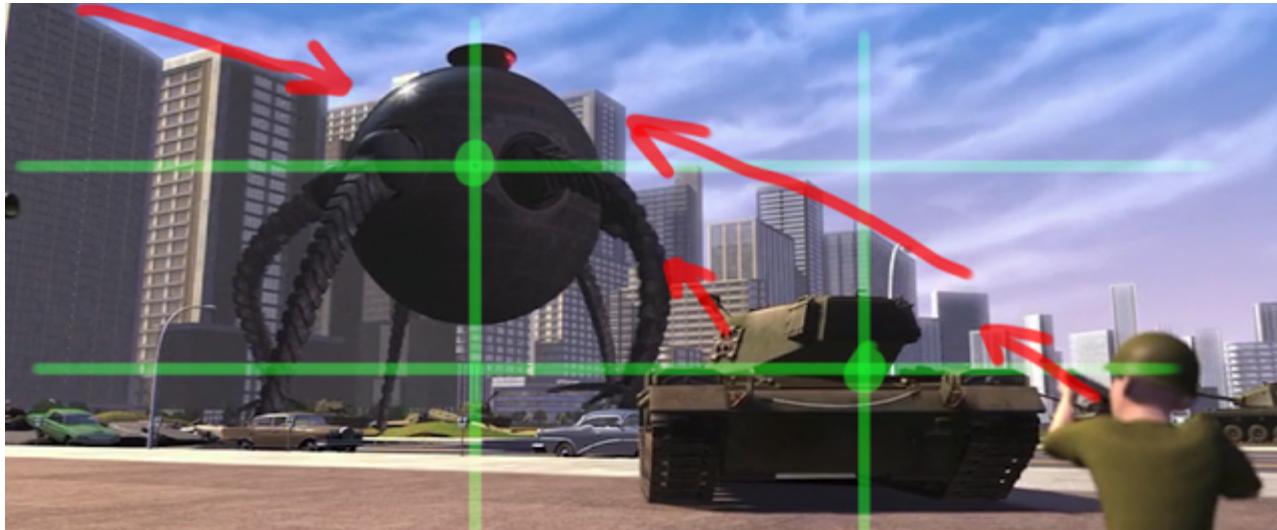
Insert



Source: <http://floobynooby.blogspot.sg/2013/12/the-cinematography-of-incredibles-part-2.html>

Composition



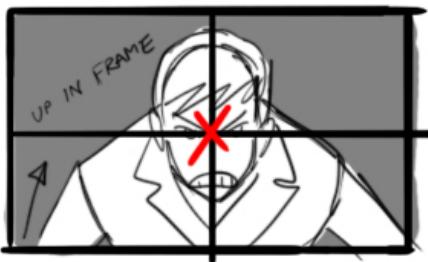


Source: <http://floobynooby.blogspot.sg/2013/12/the-cinematography-of-incredibles-part-3.html>

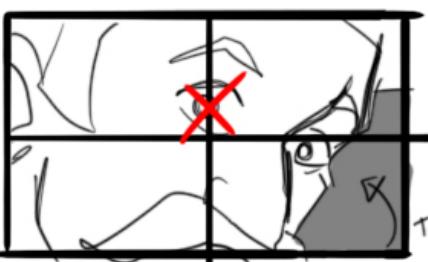
THE DEAD CENTER FOCAL POINT



The DEAD CENTER FOCAL POINT seems to work best for PICK UP INSERT shots. It's a very direct way of saying "Look at this!" - By putting it in the DEAD CENTER of the frame!



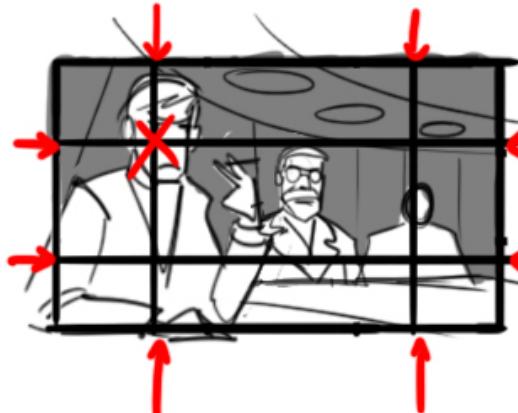
Asian cinema (including Anime) composes a lot of shots this way - by lining up the eyes of the subject in the center of the frame. Again, there's no mistaking where the director/ storyboard artist/ cinematographer wants you to be looking at!



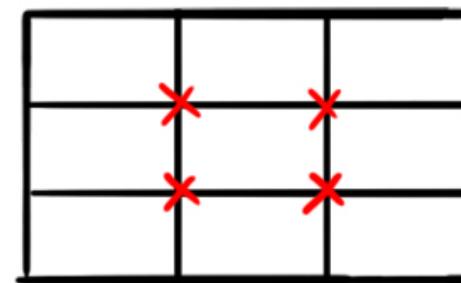
The Dead Center Focal point does not always have to be so exact. I have found that it often sits just ABOVE the absolute center of the frame. It tends to line up nicely with the subject's eyeline when one does this.



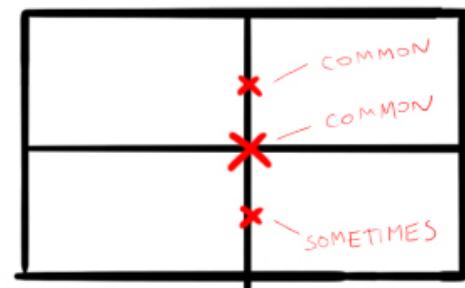
It's also not unheard of to have the focal point fall a bit BELOW the dead center of the frame, but this is much less common and not used very much. Again, you may have seen this type of shot a lot in anime.



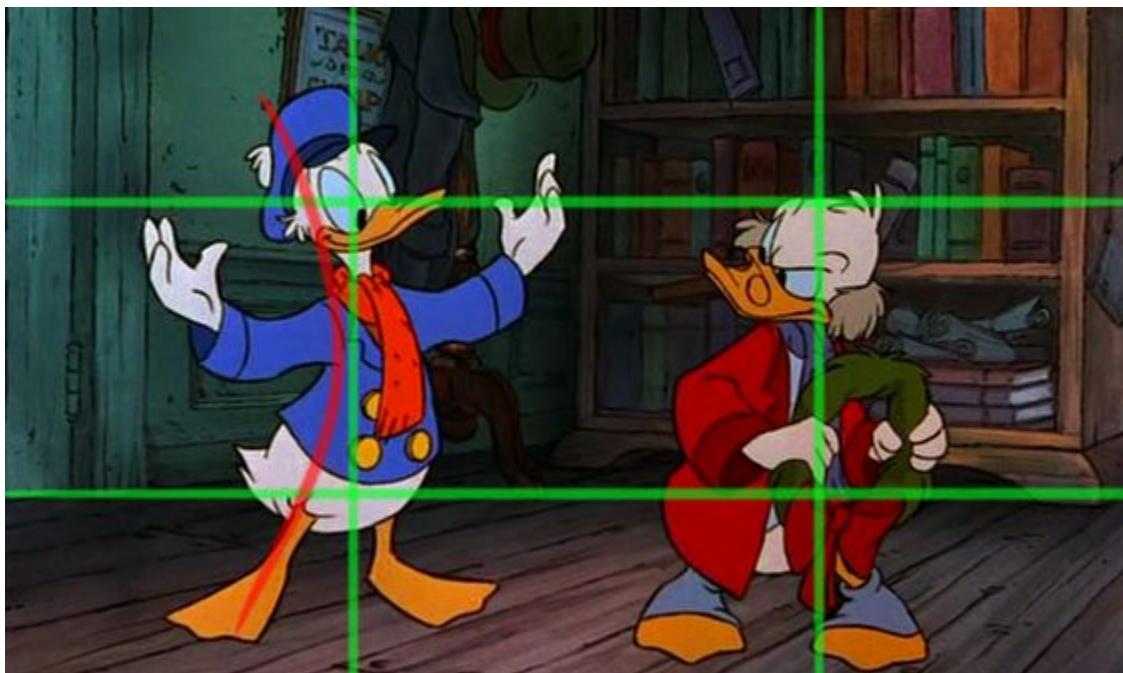
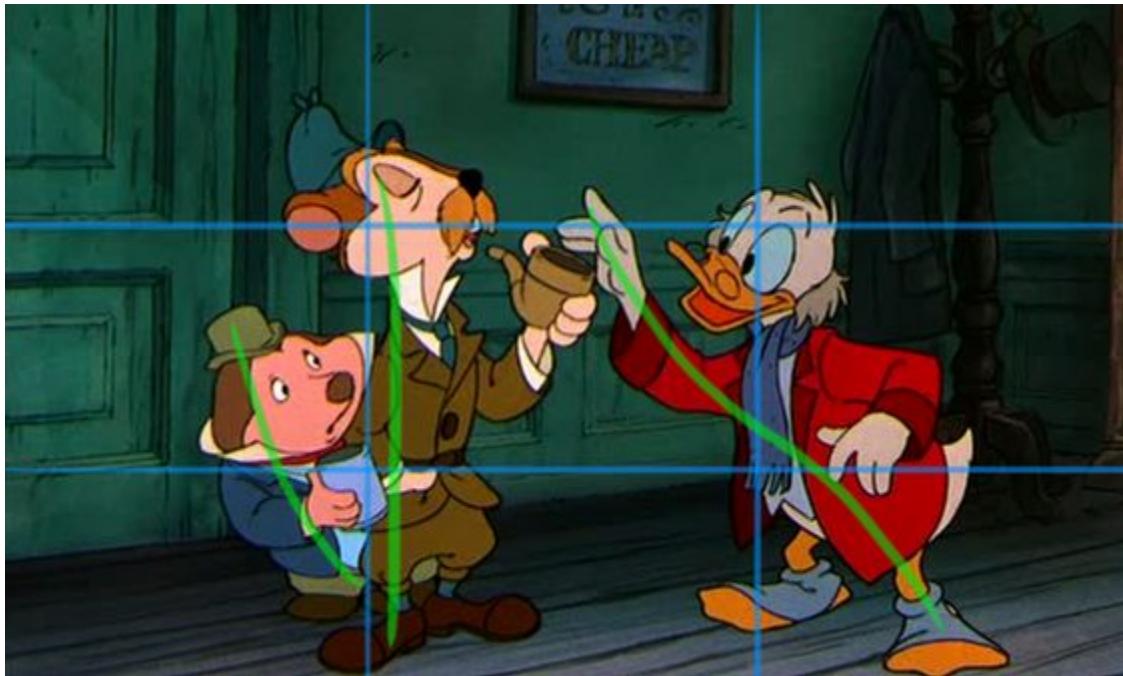
Note that the proportions of the rule of thirds can vary. It doesn't HAVE to be EXACTLY divided by three. But the basic principals still apply.



OR

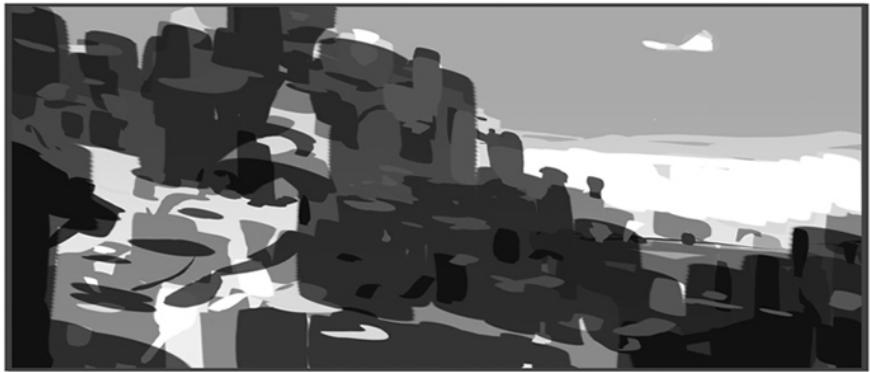


So in summary, think of these two templates when your composing shots. If the FOCAL POINT of your scene doesn't fall within one of these intersecting points, you may be pointing your camera at the WRONG THING!





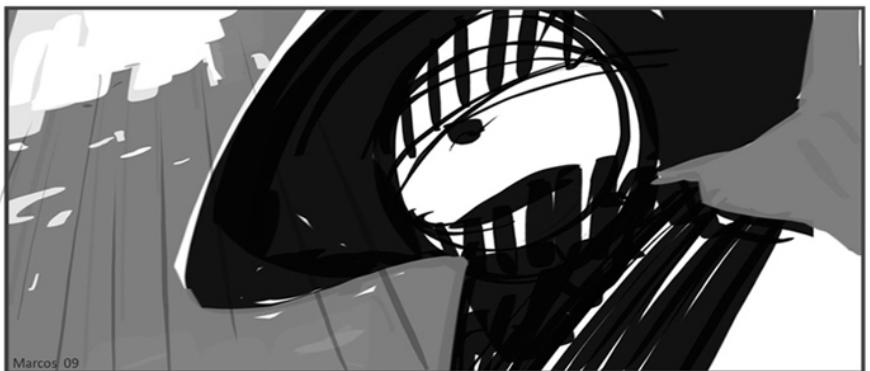
I SOLATION OF THE TOWN. NO HELP FROM OUTSIDE.



Marcos 09



USE STEEP UPHILL SIDE OF TOWN FOR COOL UPSHOTS AND CHARACTERS.



Marcos 09

PLAYING THE CITY'S SLOPE

ART: MARCOS MATEU-MESTRE

© DREAMWORKS ANIMATION



Marcos 09
ESTABLISHING STREET SHOT.



Marcos 09
SAME LOCATION, SAME CAM. BRDGE. / CROWDED - EMPTY.



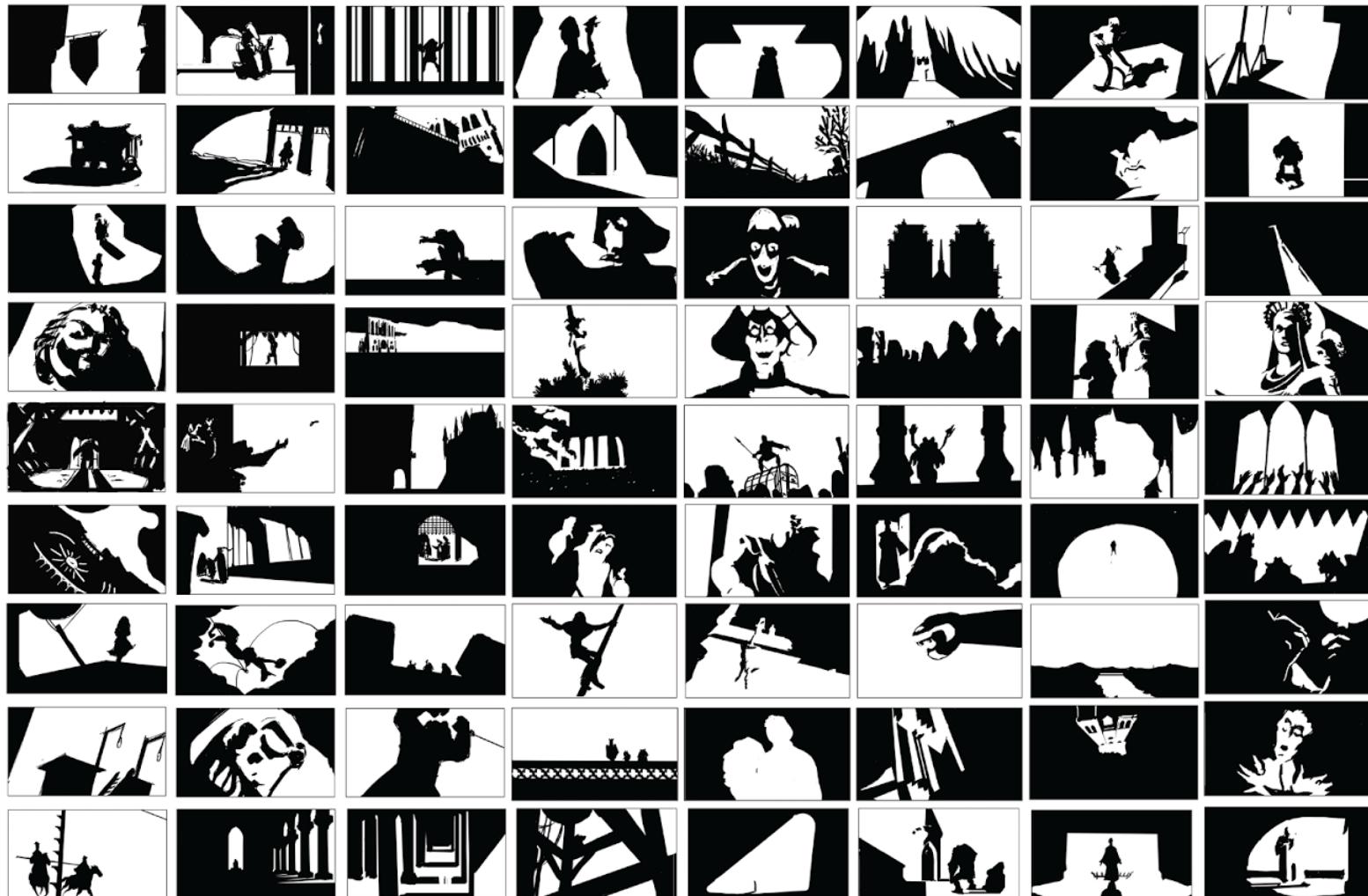
ESTABLISHING SHOTS

ART: MARCOS MATEU-MESTRE

© DREAMWORKS ANIMATION

• Sketching for Entertainment •

• Film Studies •



• Lauryn Bremner •

• Lauryn.D.Bremner@gmail.com • TheLaurynDanae@blogspot.com • 310-940-3393 •

Five Simple Ways to Create a Better Picture

First of all...remember to use contrasts to make the picture interesting!

Also, an interesting breakup of space is always a good start.



As is creating depth in the picture. It doesn't have to be really, really deep...even a little bit will help.



Small areas of texture and detail placed against larger blank areas devoid of detail always looks nice (more contrasts at work). Remember that detail tends to attract the eye.



Use a variety of small, medium and large shapes for pleasing visual variety.

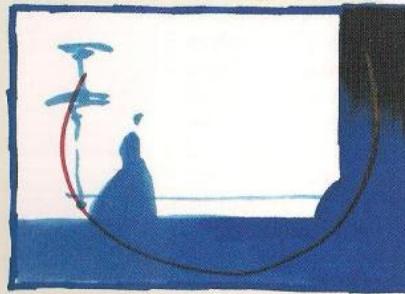
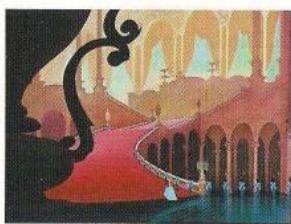
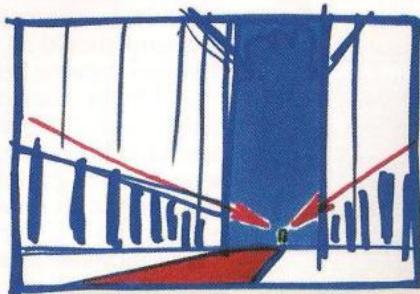
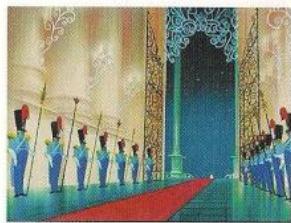


Also it is advisable to use a simple value scheme - black, white plus two or three grey values is optimal.

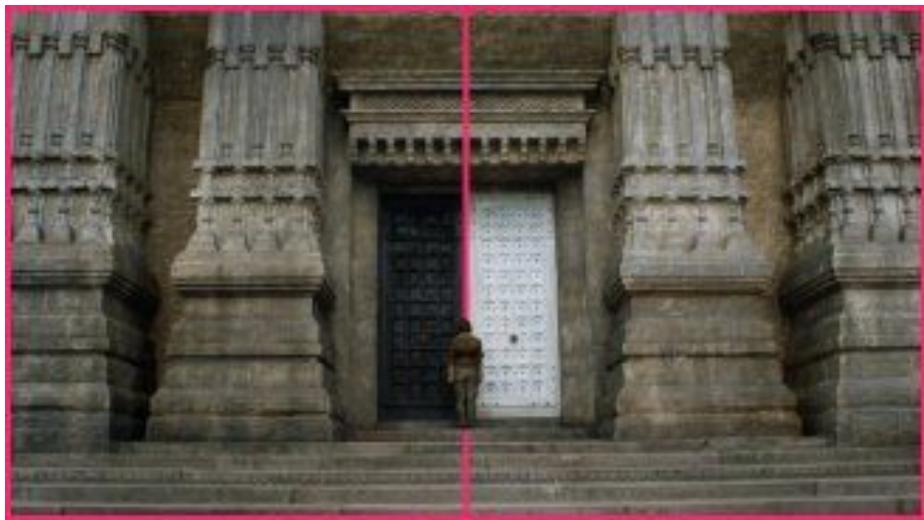


All Cinderella screengrabs are from www.magicalscreens.com

ANALYS



© Disney Enterprises, Inc.



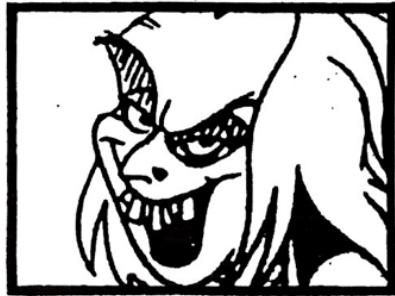






Camera Shots

SINGLE SHOTS



① E.C.U. (SEE ALT.*)

- DRAMATIC EFFECT
- TENSION
- SET UP P.O.V.



② C.U.

- GENERAL DIALOGUE
- MORE INTIMATE/INTENSE.



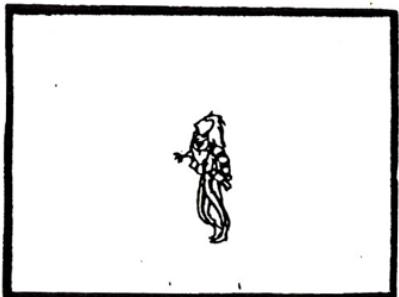
③ M.S.*

- GENERAL DIAL.
- MODERATE ACTION
- EXITS



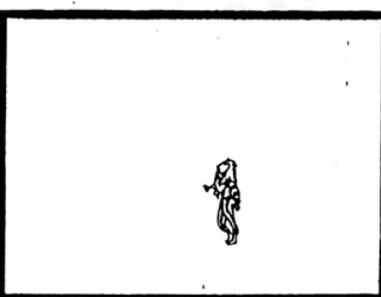
④ WIDE*

- GROUP DIAL.
- BROAD ACTION
- EXITS/ENTRANCES



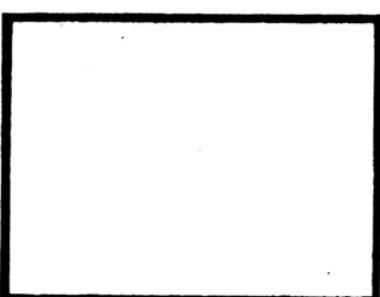
⑤ LONG

- BROAD ACTION
- ATMOSPHERE/ENVIRONMENT



⑥ E.L.

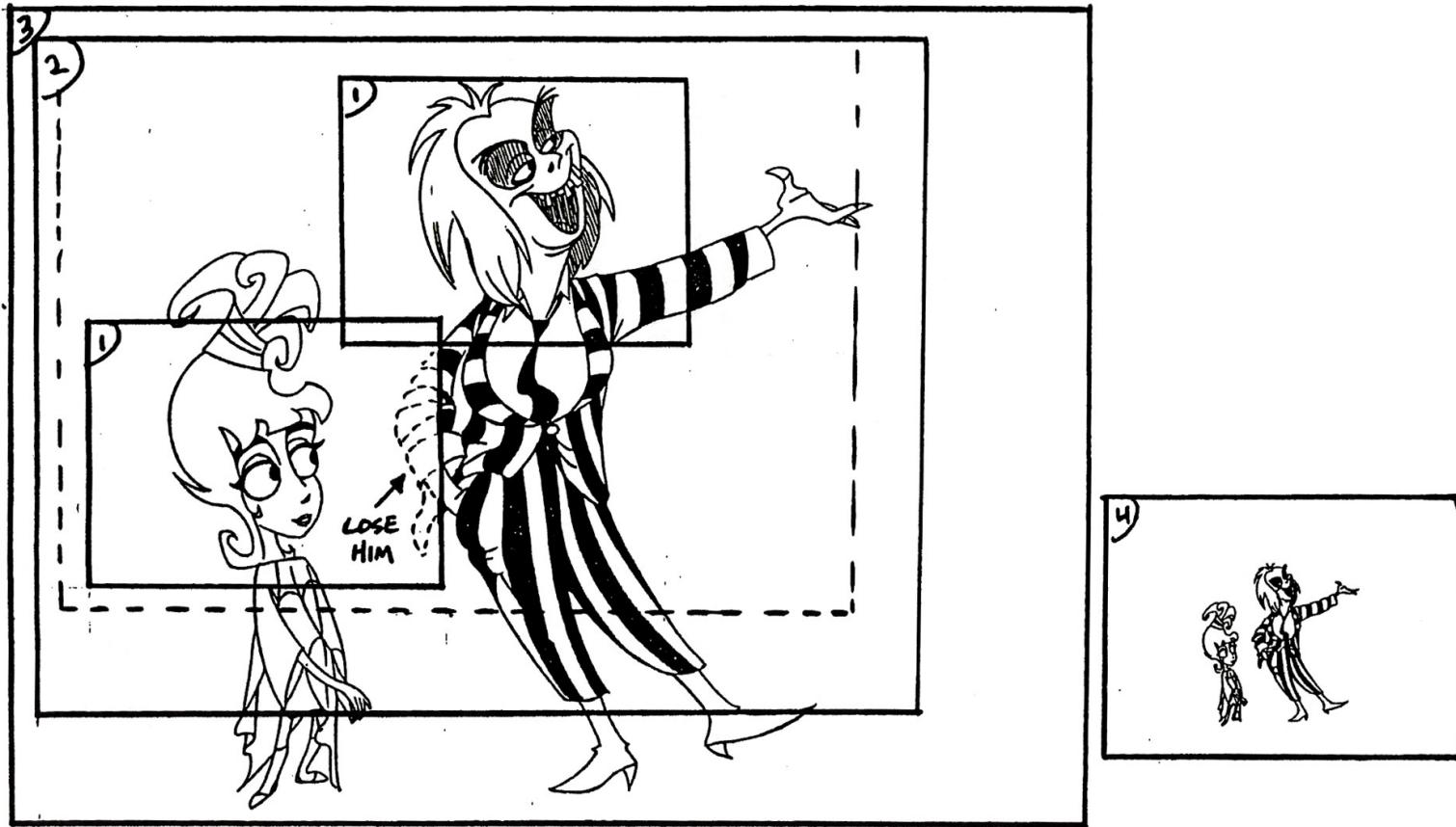
- ESTABLISHING SHOTS
- ATMOSPHERE



* ALT ① E.C.U.

- SELECT PART OF THE FACE.

* MOST USED.



GROUP SHOTS

- ① C.U. / CLOSE UP
- ② M.S. / MEDIUM SHOT
- ③ WIDE / WIDE SHOT
- ④ M.L. / MEDIUM LONG

★ THESE COMPOSITIONS VARY
IN RELATION TO THE
SMALLEST CHARACTER.

GROUP SHOTS



① C.U.

- TIGHTER THAN NORMAL
SO THAT PARTS OF OTHER CHARACTERS
CAN BE OMITTED WITHOUT LOSS OF CONTINUITY.

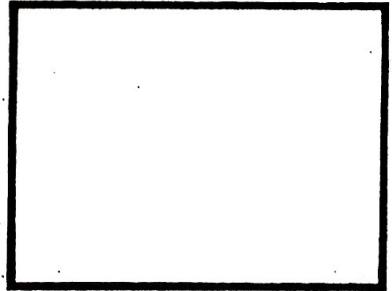
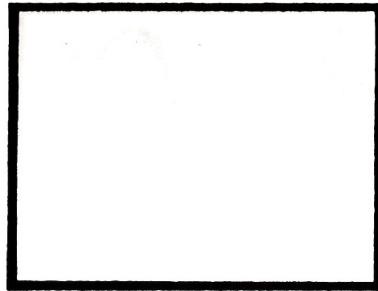
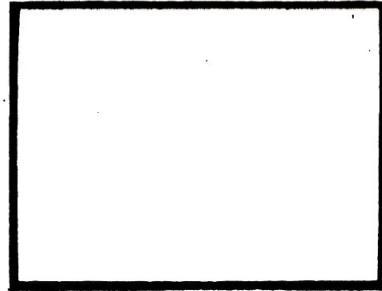
C.U.

② M.S. *

- WIDER ON B.J.
SO WE DON'T CUT
OFF TOO MUCH
OF LYDIA.

③ WIDE *

- FOR FULL
FIGURE DIAL.



④ M.L. *

- FOR BROAD ACTIONS,
DANCING, ETC.

* MOST USED.

BASIC SHOTS How and Why!



PROFILE / WIDE SHOT

- BODY LANGUAGE IS MOST IMPORTANT
- LEAST TENSION.



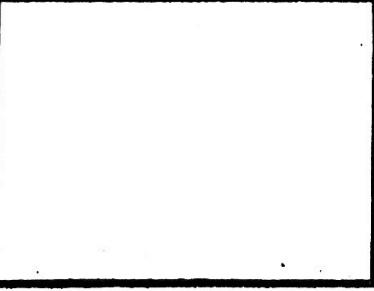
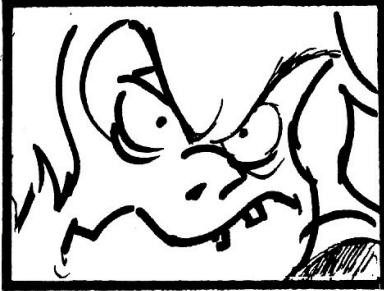
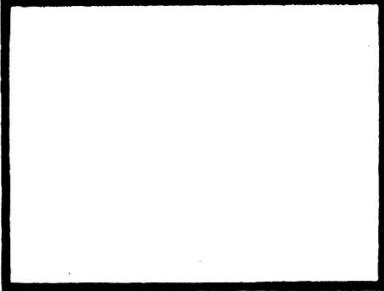
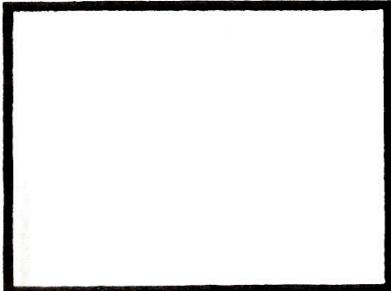
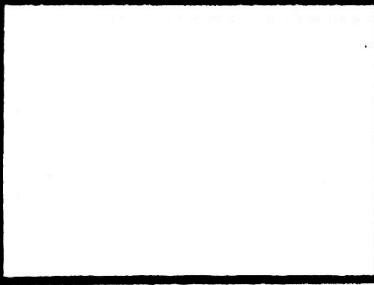
3/4 / MEDIUM SHOT

- MOST DIALOGUE
- MODERATE ACTION
- MORE TENSION



STRAIGHT ON / E.C.U. * SEE BELOW

- STRONG REACTIONS
- IMPACT
- MAXIMUM TENSION (SUBJECTIVE CAMERA)



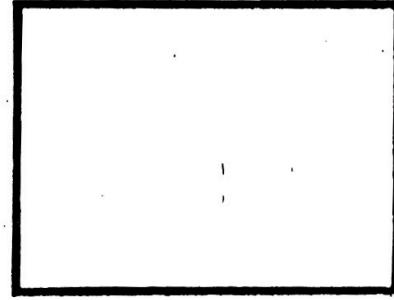
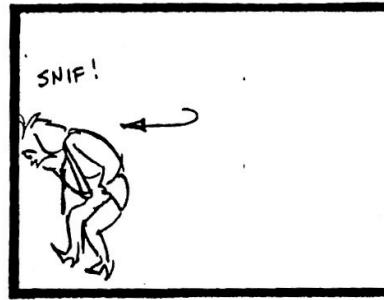
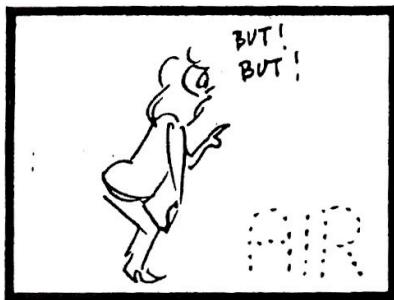
*

3/4 E.C.U.

- STRONG REACTIONS
- IMPACT
- PREVENTS AXIS CROSSES IN EYE DIRECTIONS

(6)

BASIC SHOTS (GENERAL USE)



PROFILE / WIDE SHOT

- BROAD ACTIONS/REACTIONS
- EXITS/ENTRANCES
- ISOLATION.



3/4 / MEDIUM SHOT

- MAKE GOOD USE OF SPACE
- GOOD FOR REACTING O.S.
- REACHING O.S.
- EXITS (LESS ANIMATION)

EX 16

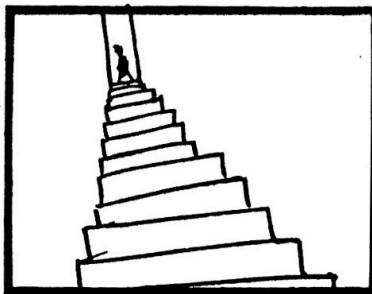
(8)

LONG SHOTS

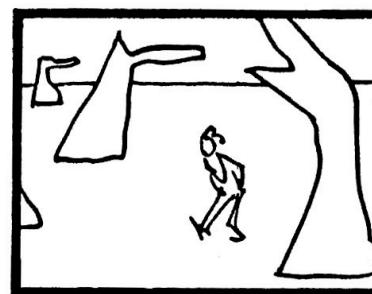
MOOD, ATMOSPHERE, ENVIRONMENT



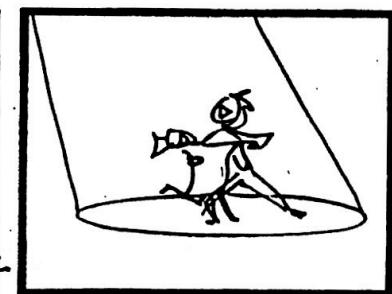
EXTREME LONG



EXTREME LONG



LONG



MEDIUM LONG



MEDIUM LONG



COMBINATIONS

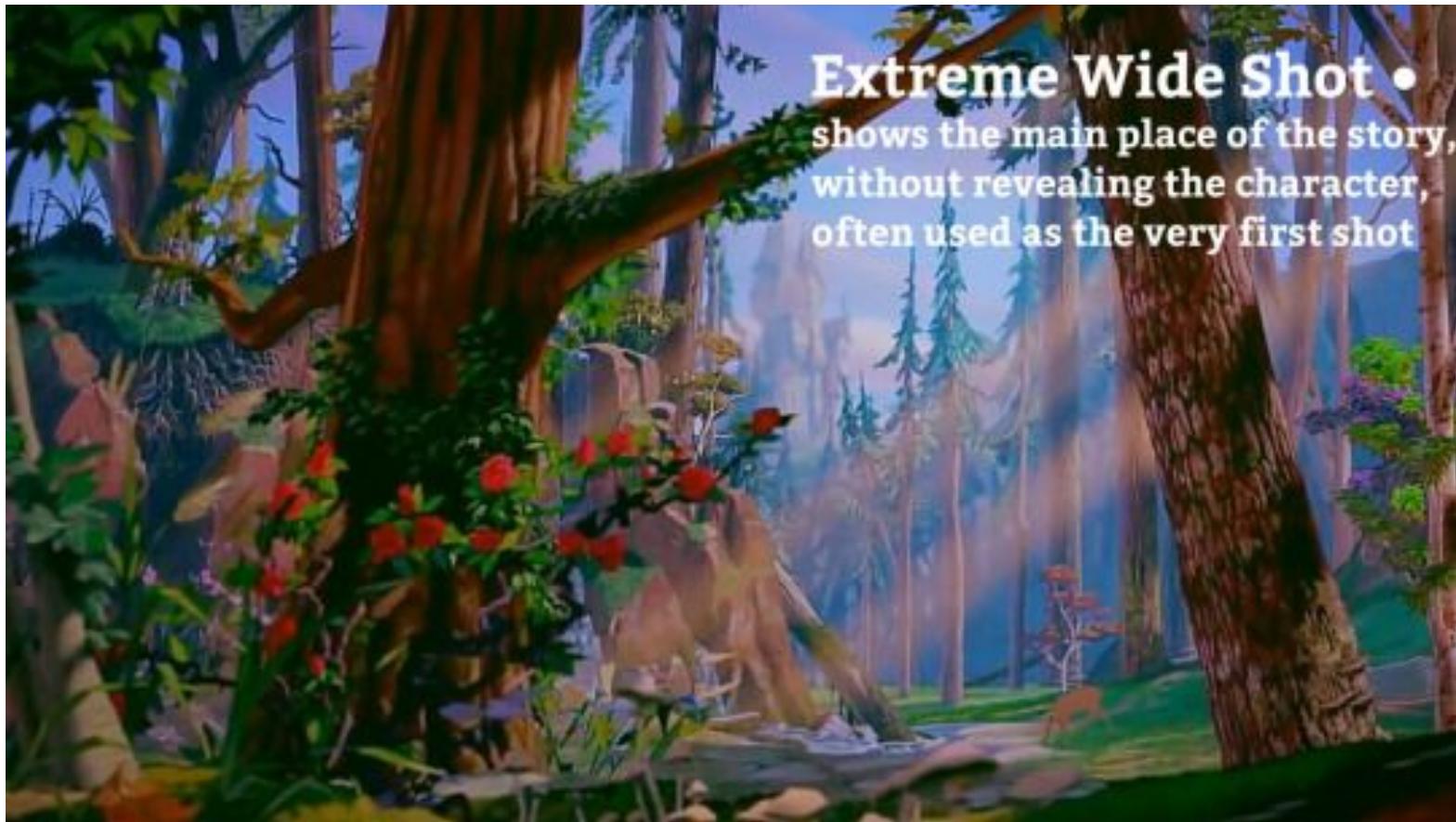
E.C.U.

E.L.S.



Ex
③

More examples of
Camera Shots



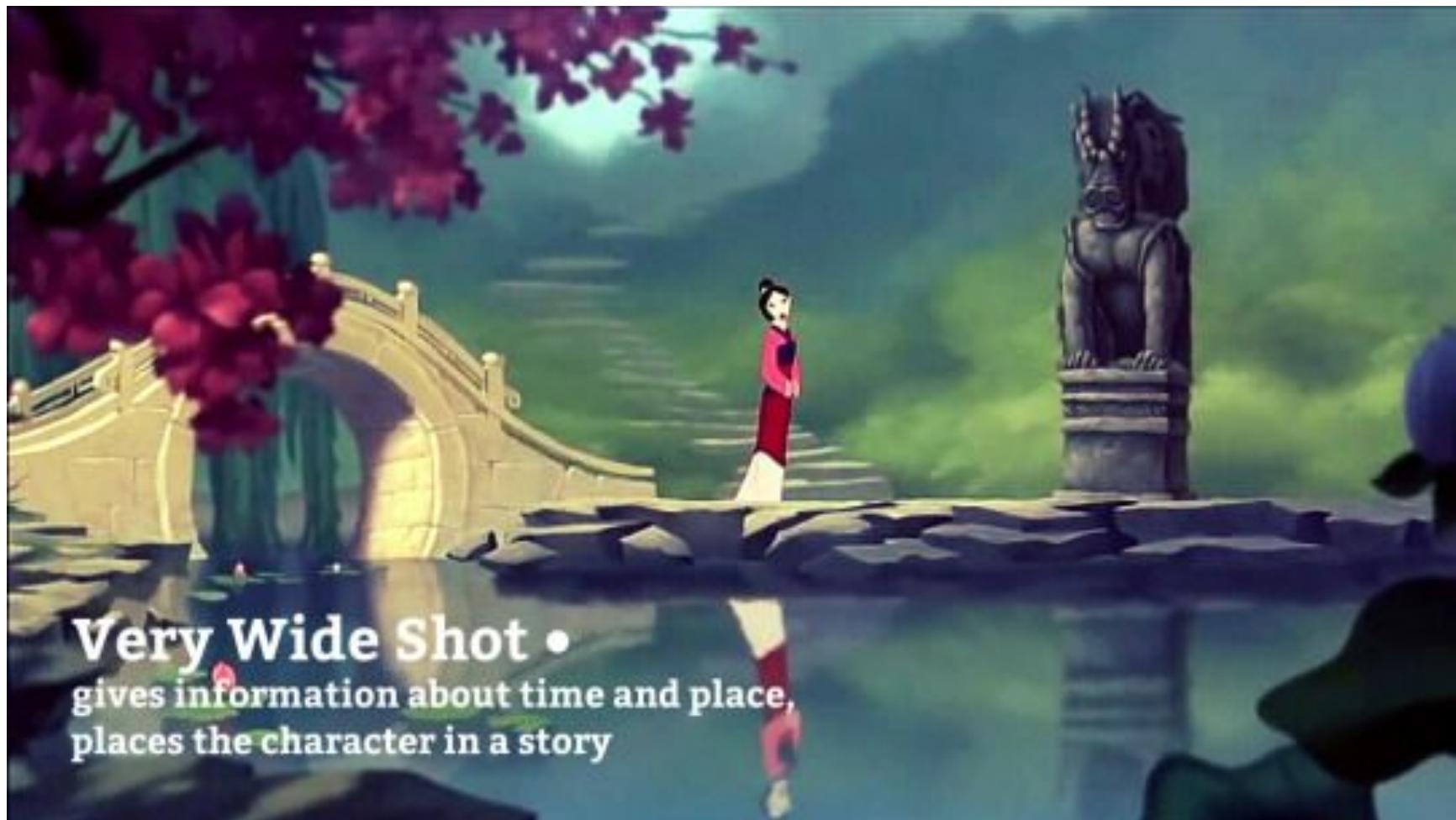
Extreme Wide Shot •
shows the main place of the story,
without revealing the character,
often used as the very first shot



©Disney

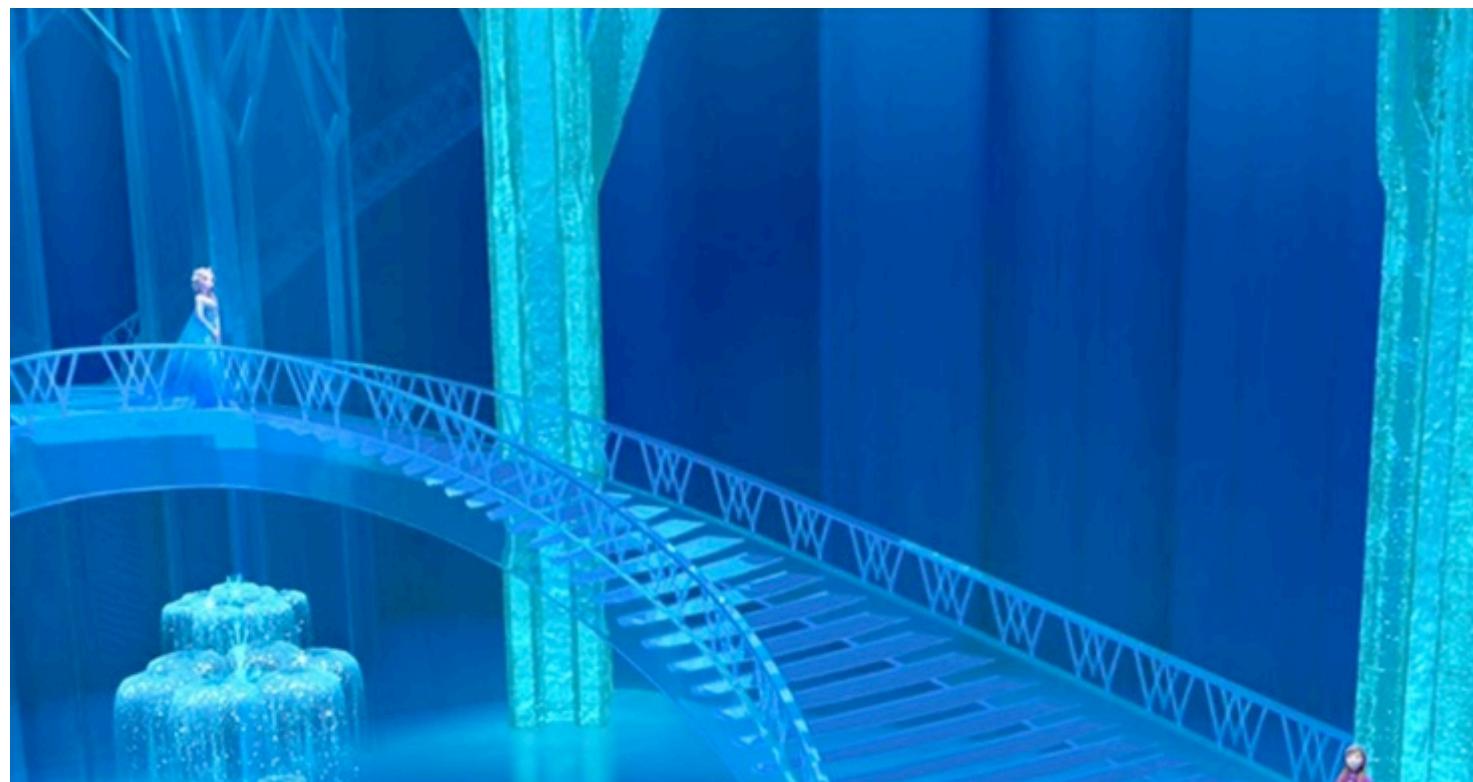
The image captures the iconic New York City skyline at dusk, viewed from across the East River. In the foreground, the dark silhouette of the Brooklyn Bridge arches across the frame. The river below reflects the warm, golden light of the setting sun. The city's skyscrapers rise in the background, their windows glowing with interior lights. The One World Trade Center stands prominently on the left, its spire reaching towards the sky. Other recognizable buildings like the Chrysler Building and various office towers are scattered throughout the midtown Manhattan area. The sky is a clear, pale blue, transitioning into a soft orange and yellow near the horizon.

the devil wears prada



Very Wide Shot •
gives information about time and place,
places the character in a story





Wide shot • neutral, shows the whole of a character





Medium shot •

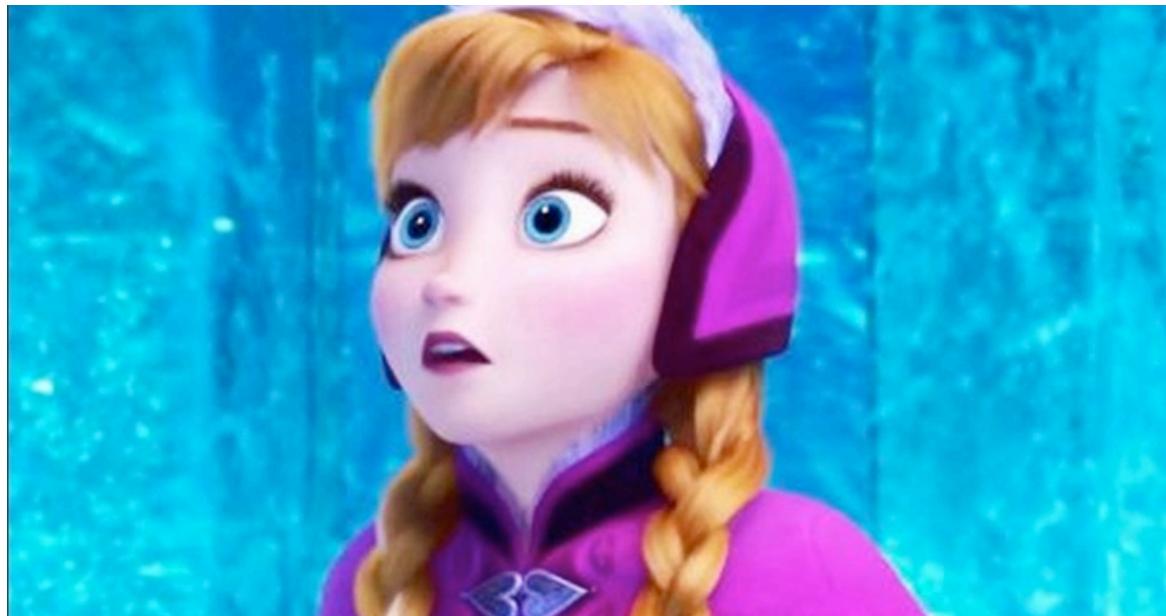
gives information, emotionally neutral,
makes room for hand gestures





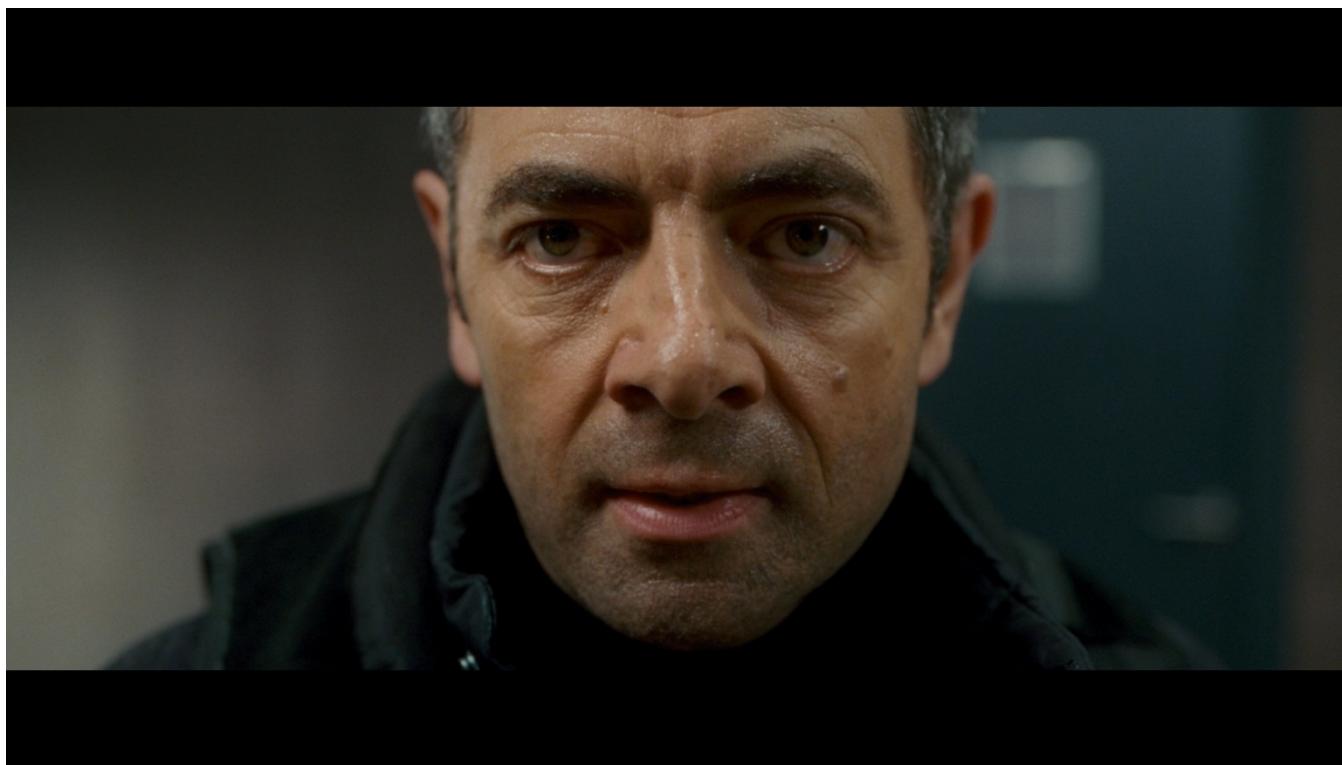


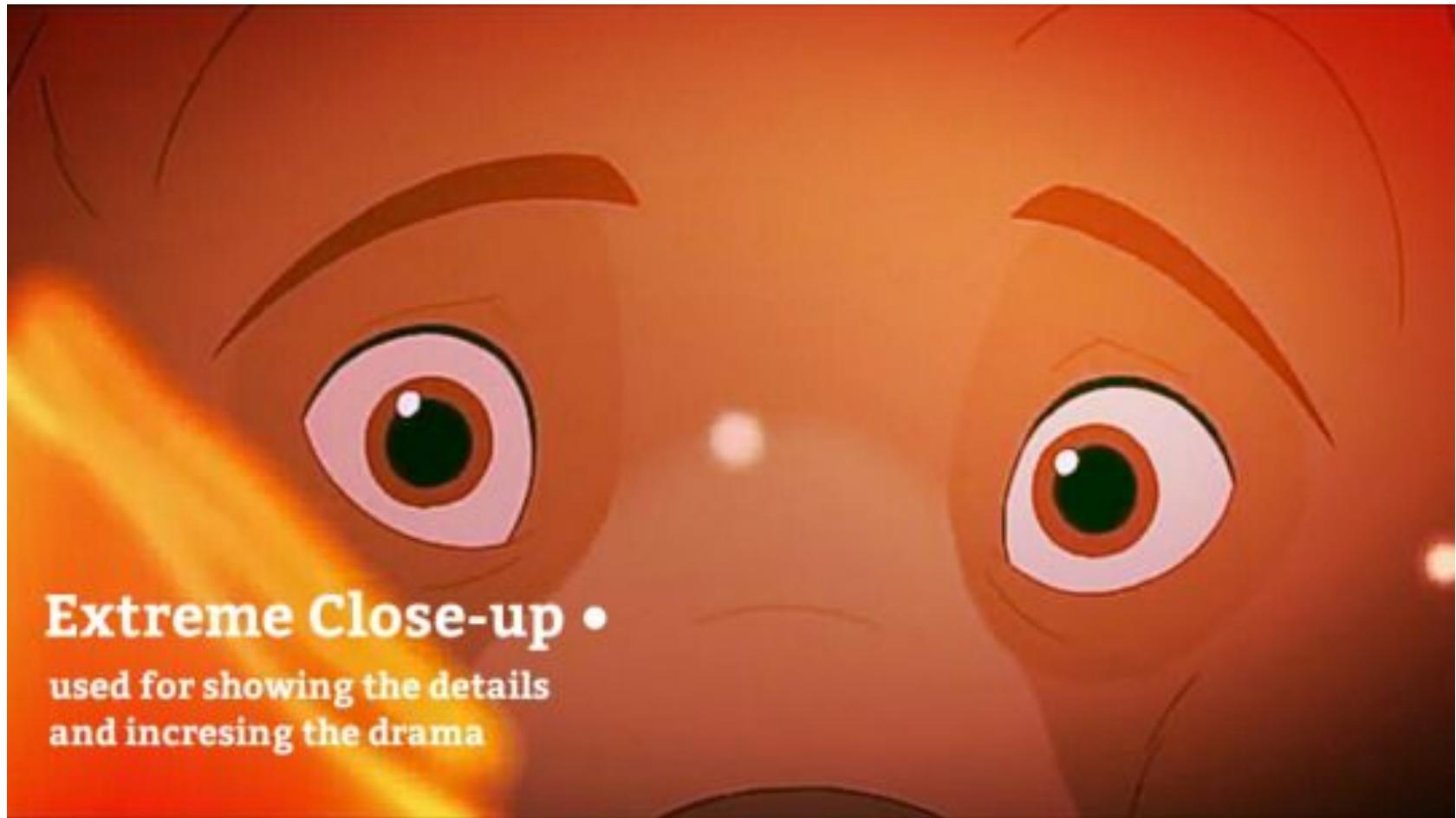
Medium Close-up •
shows character's body as well as face,
useful in dialogue scenes





Close up •
used for cut-ins and showing emotions





Extreme Close-up •

**used for showing the details
and increasing the drama**



Extreme Close up

Is very high detail and is only used in very dramatic scenes can not use this shot except to show very strong emotions.





Over the Shoulder

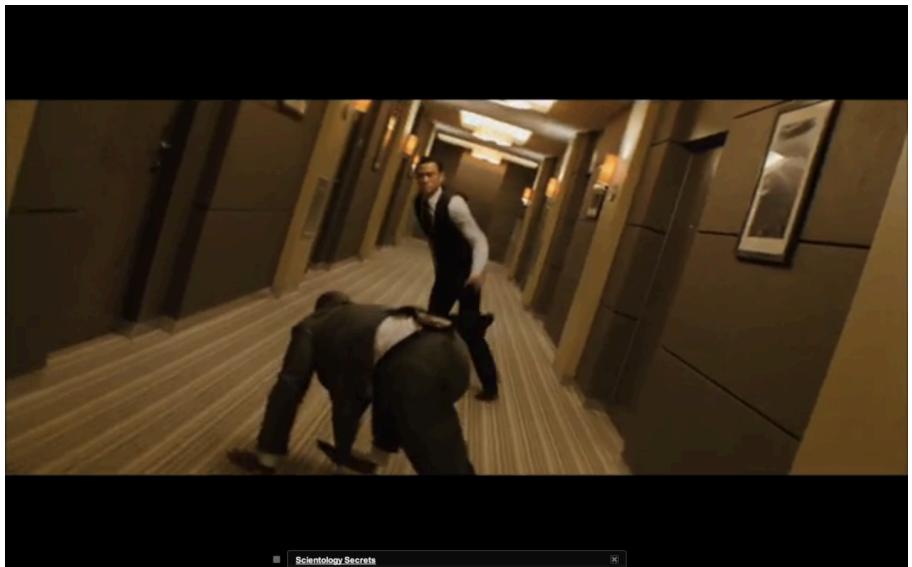
This shot is just taken from behind someone's shoulder and is pointed toward the subject.





A *Dutch tilt* is a camera shot in which the camera angle is deliberately slanted to one side. This can be used for dramatic effect and helps portray unease, disorientation, frantic or desperate action, intoxication, madness, etc.

(Source: media college.com)





Low Angle
This makes the subject look really big ,
scary, or more powerful.

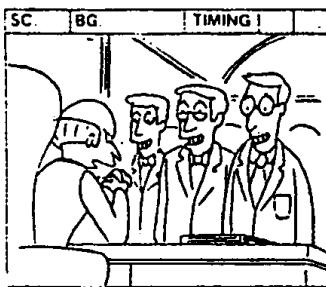
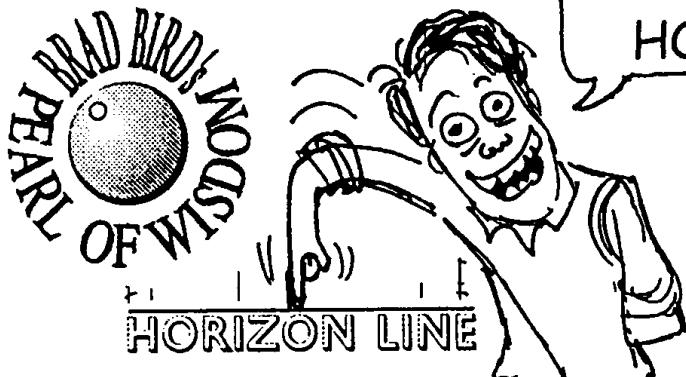




High Angle
Shows the subject from above
it makes the subject less powerful.



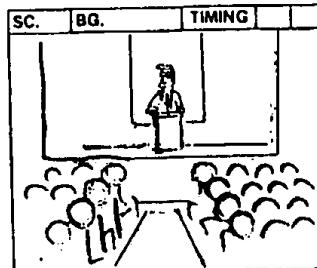
When in doubt...



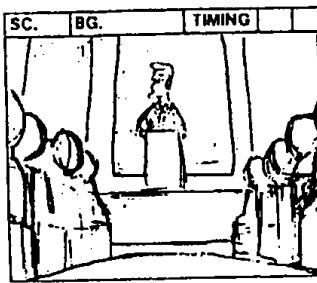
A mundane shot...Burns has no power here, and the lawyers seem to be standing the same distance from the camera as Burns is in his seat!



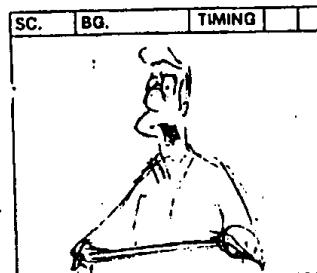
A more dramatic shot. The difference is subtle. But now Burns holds more power, and the distance between the lawyers and Burns is emphasized. All thanks to LOWERING THE HORIZON!



This is a 'STOCK' shot of Rev.Lovejoy speaking to the congregation. Since it's been used in shows before, it'll be easy to layout...but...the Rev. better not be saying anything too important, cause it's a fairly boring shot.



Better! Lovejoy must be saying something important, because he's above us and all the 'lines' of the shot draw the eye to him. And it still shows us where we are AND that the congregation is there...but easier to draw since you only see those people on the aisle!



If what Lovejoy's saying is more important, you could even START on a low shot of him...then later cut to a wide shot showing the congregation...maybe an 'over the Rev.'s shoulder' shot.

Blocking and Staging

Blocking is the composition
of a single panel.

thumbnails



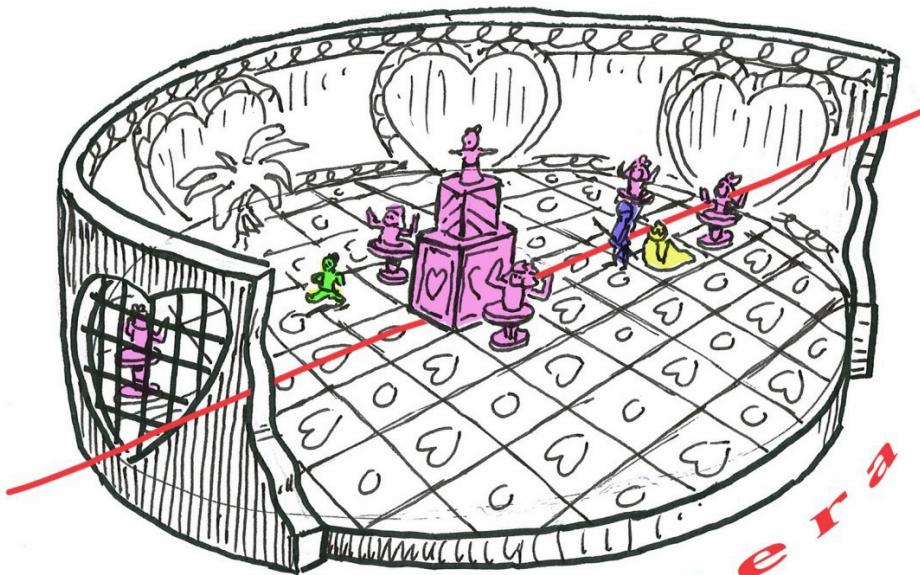
- *Do not concentrate too much on doing good sketches on the first pass, but instead place more emphasis on the emotional power that emerges from your imagination.*
- *With each new sketch, think about: “What am I trying to say, and What do I want my audience to feel?”*

**Staging is how you
layout the scene.**

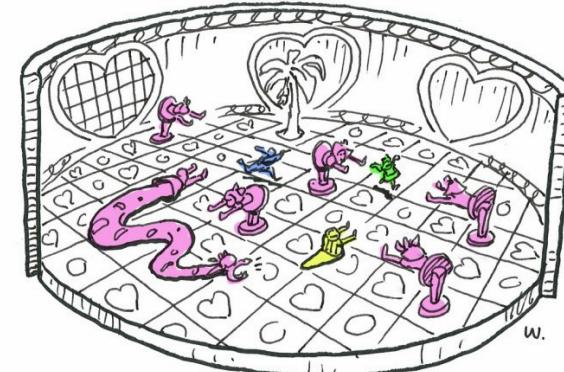
Staging refers to the purpose of directing the audience's attention, and make it clear what is of the greatest importance in a scene; what is happening, and what is about to happen.

This can be done by various means, such as placement of a character in the frame, the use of light and shadow, and the angle and position of the camera.

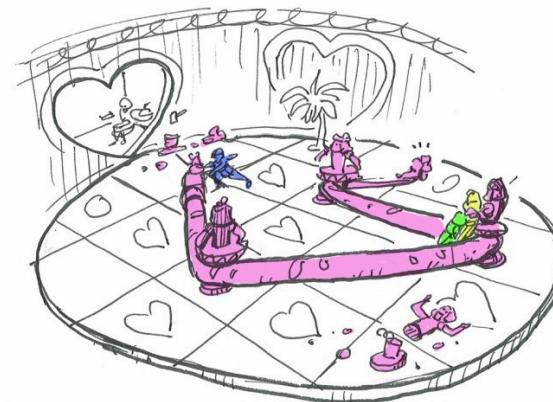
Thumb Process



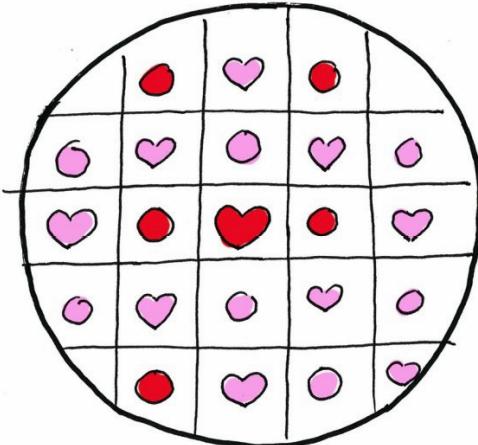
180



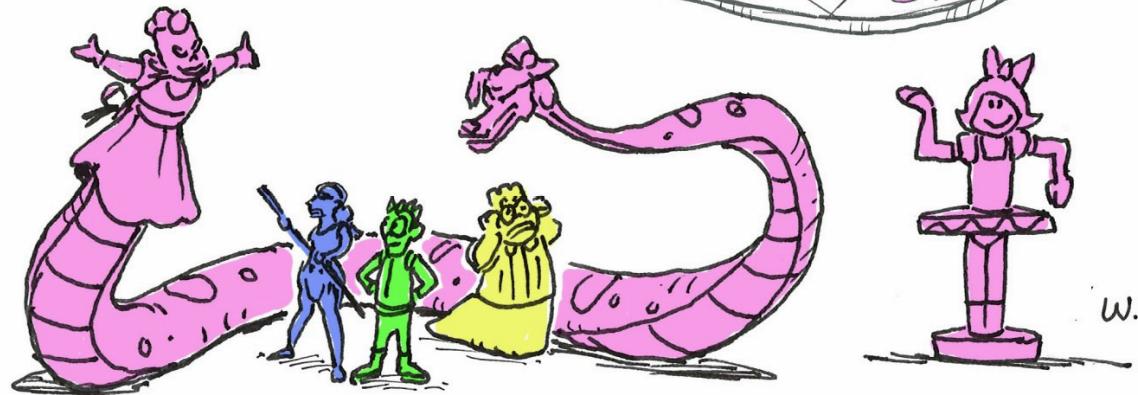
Action



Down Shot



Character line-up



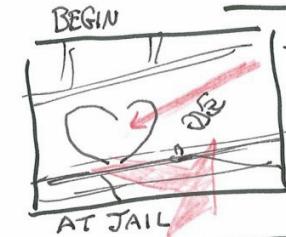
Dolly Positions

Oamation Studio, Planet Sheen, Banana Quest

Omation Studio, Planet Sheen, Banana Quest

GWEN/FLUFFY CHASE BASIC BEATS

(1)



- FLUFFY ATTACKS PULLING GWEN
- ASEEEFA IS CAPTURED, BUT FREED WHEN FLUFFY SMASHES GUARD.
- EVERYONE CLEARS FRAME WITH ASEEEFA ATTACKING GWEN.



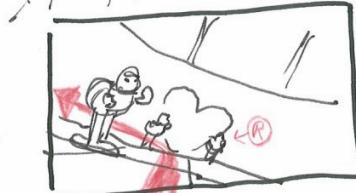
- DOLLY GRABS AT SHEEN
- SHEEN PULLS POV TO LEFT



- SHEEN RUNS THRU, DOPPY FOLLOW BUT ALMOST GETS GRABBED BY DOLLY.



- FLUFFY HOT ON TRAIL SLITHERING LIKE A SNAKE
- GROUND IS TRACKING



- SHEEN/DOPPY ZIG AND ZAG AROUND THE GRABBING DOLLY'S
- FLUFFY BUMPS DOLLY'S
- ASEEEFA FIGHTING GWEN
- * TAKE OUT ANOTHER DOOR DOLLY (R)



- DOWN SHOT FIGURE EIGHT PATTERN



- PLAY ACTION ZIG ZAG UNDER DOLLY SPINNING AROUND
- ASEEEFA HITTING GWEN



- SHEEN RUNS BACK AROUND THE REMAINING DOOR DOLLY
- DOPPY GETS GRABBED
- FLUFFY FOLLOWS SHEEN

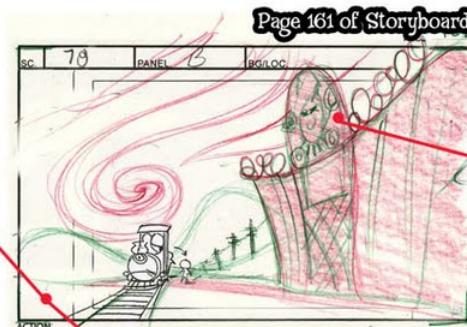


- SHEEN CIRCLES SECOND DOLLY
- FLUFFY FOLLOWS AND TIGHTENS THE N...



- FLUFFY IS NOW AT THE END OF HER LEASH.

(2)



Keep lines on
ALL the objects
curving

REVISE TRAIN WRECKING
YARD SIGN. to look more
like a train Engine



Use the Swirling Cloud shapes
to further Direct
& accentuate the action.
they should also be used to help
with balancing out the composition



WAVEY lines on both sides of
the tracks. use as color break



WAVEY lines on both sides of the tracks. use as color break



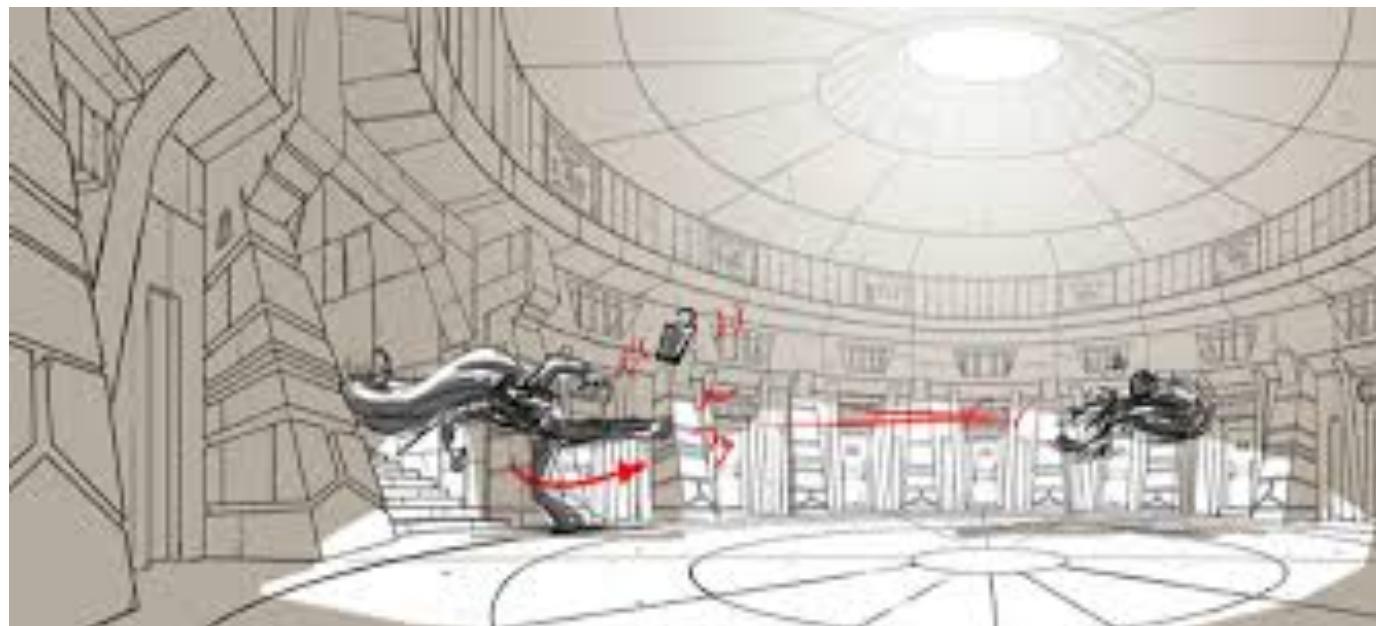
STYLIZED flying papers & dust
from METRO's speedy exit





SOFA
IS
INCL
155

INT. GRAYSKULL - SORCERESS'S DEN -- PAN RIGHT FROM WINDOW -- PAST THRONE TO A LOUNGE CHAIR JUST LEFT OF (C) POS. -- ZAGRAZ IS ON THE LOUNGE -- SORCERESS IS BESIDE HIM -- HE-MAN IS CLOSE BY. HE-MAN, TEELA AND MAN AT ARMS + BATTLECAT STAND NEARBY



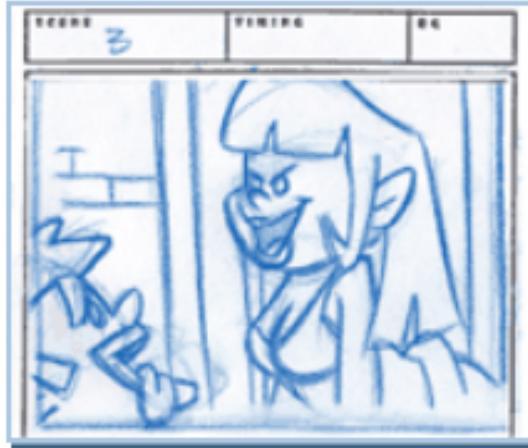
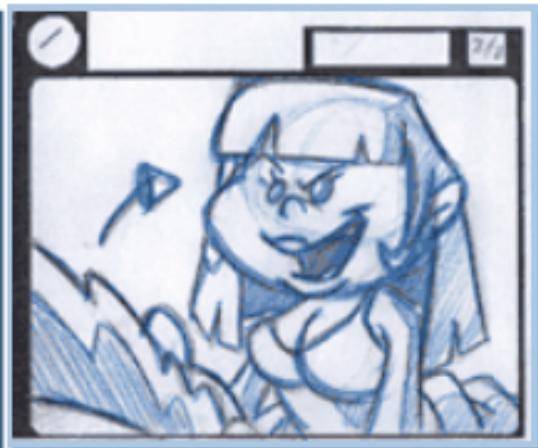
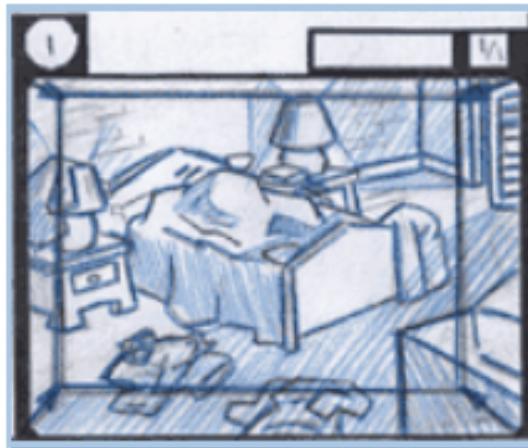
23

100



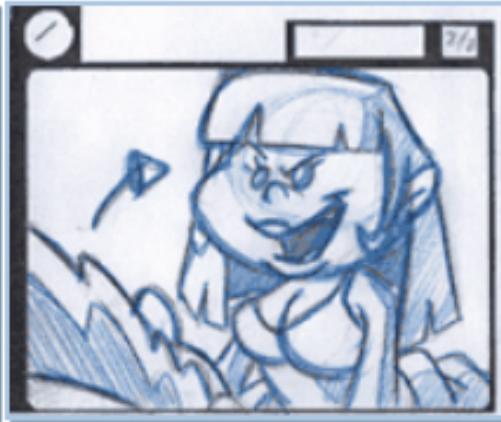
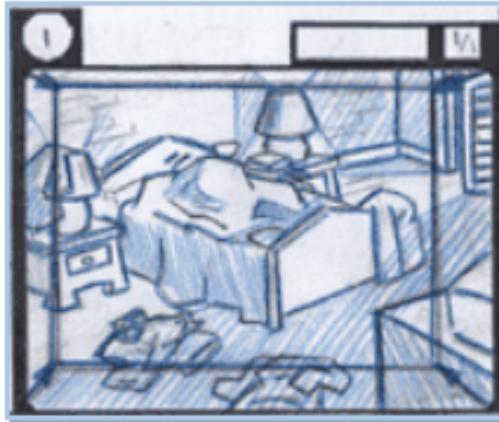
Common Mistakes To Avoid

Avoid “Jump Cuts”

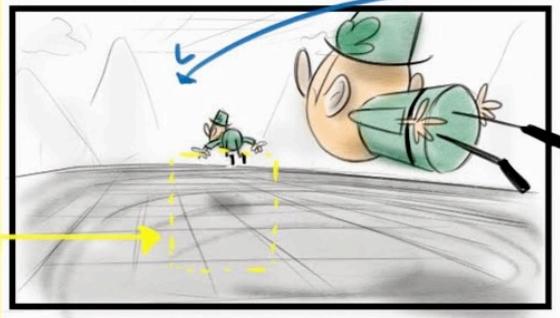


- A “**jump-cut**” is a cut from scene to scene that appears to “pop”. It usually comes from cutting from one angle/framing to a very similar angle/framing. This is very jarring to look at, as it will appear that things in your scene (i.e. character) will jump into their new position in the field.

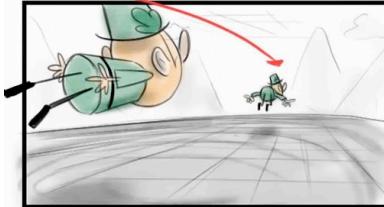
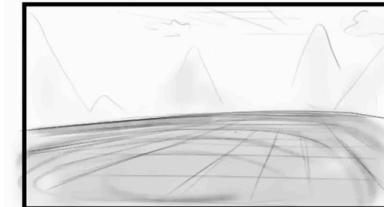
BETTER!



Confusing Screen Direction



Confusing



Much Better

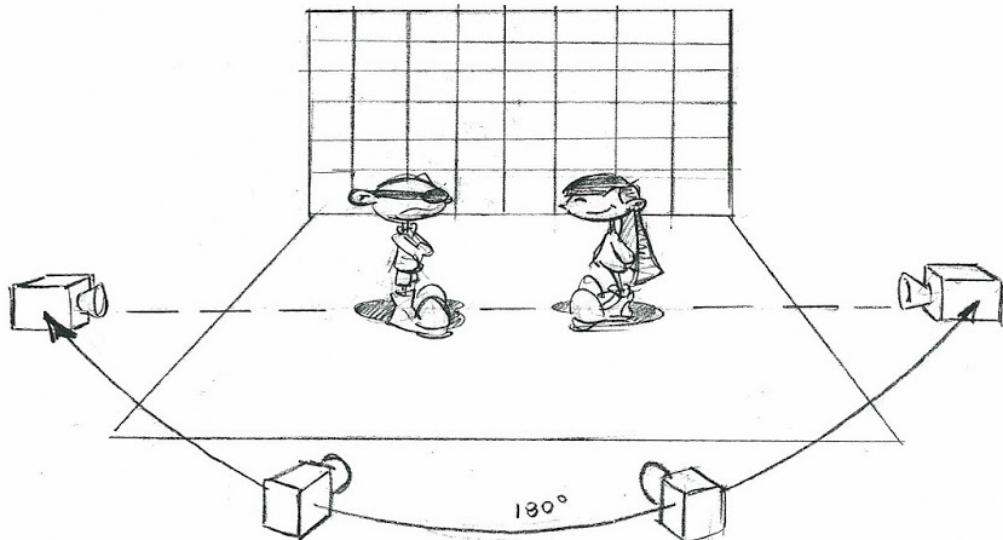
Common Mistakes

- **Rule 1:** when going from a wide to a close shot, keep your character on the same side of the screen - if he was on the left in the wide shot, don't frame him on the right in the close shot.
- **Rule 2:** when intercutting between two people, their glances must always face in the opposite direction if the viewers are to feel that they're looking at one other. Don't make them look towards the same side of the screen or they'll both appear to be looking in the same direction.
- **Rule 3:** when a character moves between shots, he should move in the same direction on screen in each one. If he doesn't, it will look like he's changed direction.

The 180° Rule

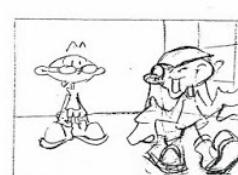
(2)

THE 180° RULE



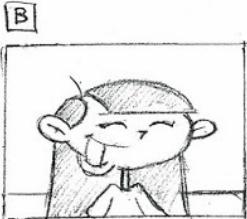
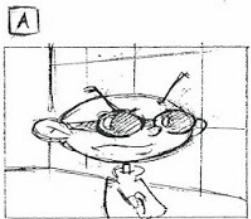
ONE BASIC RULE OF FILM (LIVE ACTION OR ANIMATION) IS THAT IF YOU PICTURE THE SPACE YOUR SEQUENCE IS TAKING PLACE IN, AND THEN ENVISION AN IMAGINARY LINE RUNNING THROUGH IT, YOU WANT TO KEEP ALL OF YOUR CAMERA ANGLES WITHIN THE SEQUENCE ON ONE SIDE OF THAT LINE (THAT IS, WITHIN 180 DEGREES OF AN ARC.) THIS KEEPS PEOPLE AND PROPS IN A CONSISTENT RELATIONSHIP TO EACH OTHER FOR THE VIEWER, MAKING THE ACTION EASIER TO FOLLOW. IT APPLIES WHETHER YOUR SPACE IS AS SMALL AS A ROOM OR AS BIG AS A FOOTBALL FIELD (ALTHOUGH THE FOOTBALL FIELD GIVES YOU MORE LATITUDE TO PLAY AROUND IN. :))

THESE SIMPLE SHOTS BELOW ALL DEMONSTRATE THE IDEA.

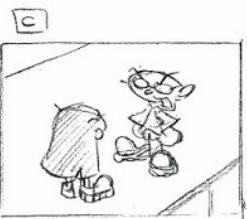


YES ✓

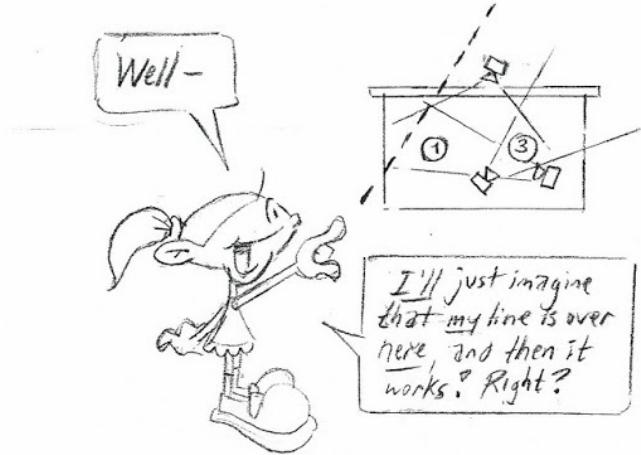
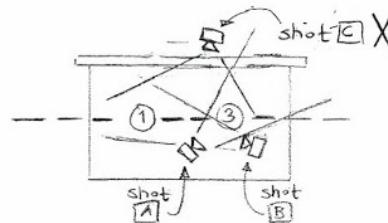
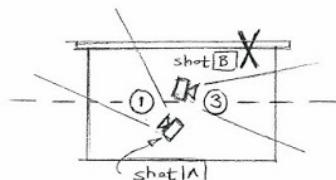
HERE, ON THE OTHER HAND, ARE SOME CUTS THAT "JUMP THE LINE".



NO



NO

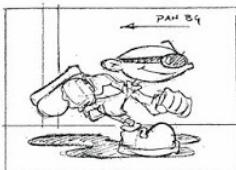


NOT EXACTLY: YOU SEE, WHAT THE LINE IS SUPPOSED TO REPRESENT IS THE MOST IMPORTANT SPATIAL RELATIONSHIP IN YOUR SEQUENCE — WHATEVER THAT HAPPENS TO BE. IN THIS EXAMPLE, IT'S WHERE #1 AND #3 ARE STANDING IN RELATION TO EACH OTHER, BECAUSE THEY'RE TALKING. IN ANOTHER SEQUENCE IT MIGHT BE THE LINE BETWEEN #2 AND A TARGET HE'S TRYING TO SHOOT, OR THE LINE BETWEEN #5 AND A BUILDING SHE'S WATCHING.

MOST FREQUENTLY, THOUGH (SINCE THIS IS AN ACTION SHOW), THE MOST IMPORTANT SPACIAL RELATIONSHIP IS GOING TO BE A PATH — THE PATH THAT CHARACTERS AND PROPS ARE GOING TO TAKE AS THEY MOVE THROUGH THE SETTING.

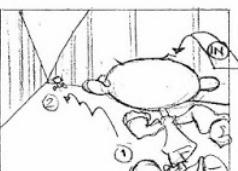
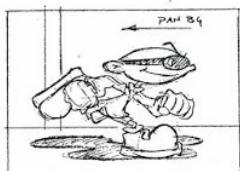
WHICH IS TO SAY...

"THE LINE OF ACTION"



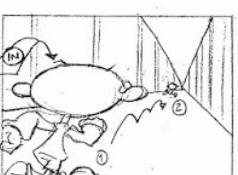
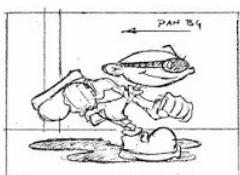
NO

THE LINE OF ACTION HAS REVERSED IN THE SECOND SHOT FROM EAST-FACING TO WEST-FACING



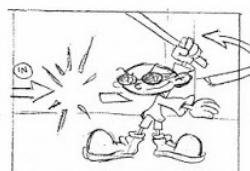
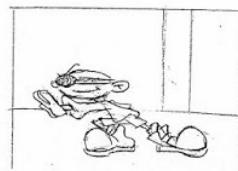
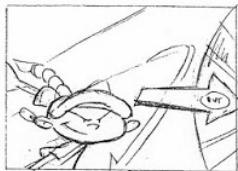
NO

ALTHOUGH IT FEELS BETTER THAN THE ABOVE THERE'S STILL AN EAST TO WEST COMPONENT TO THE SECOND MOVE



YES ✓

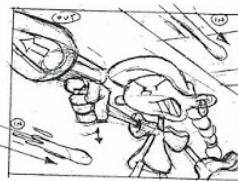
LINE OF ACTION IS PRESERVED.



YES ✓

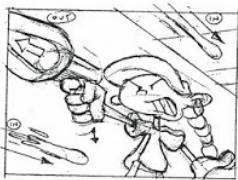
BASIC RULE #2 OF FILM IS THAT ANYTHING MOVING THROUGH SPACE OVER MORE THAN ONE SHOT — CHARACTERS, PROPS, GUN-BLASTS, ANVILS, YOU NAME IT — SHOULD BE MOVING IN THE SAME DIRECTION IN EACH SHOT RELATIVE TO THE CAMERA FRAME. (UNLESS IT'S ACTED UPON BY SOME OTHER FORCE, OF COURSE.) IF YOU'RE FOLLOWING THE 180° RULE, THIS WILL HAPPEN NATURALLY.

(4)



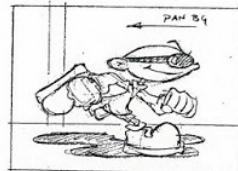
NO

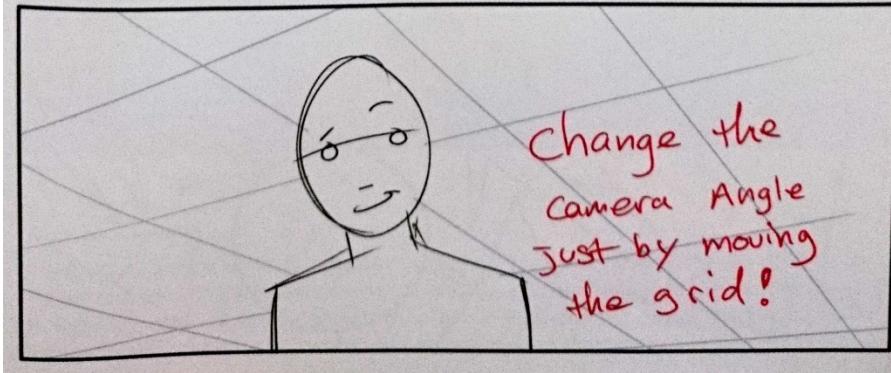
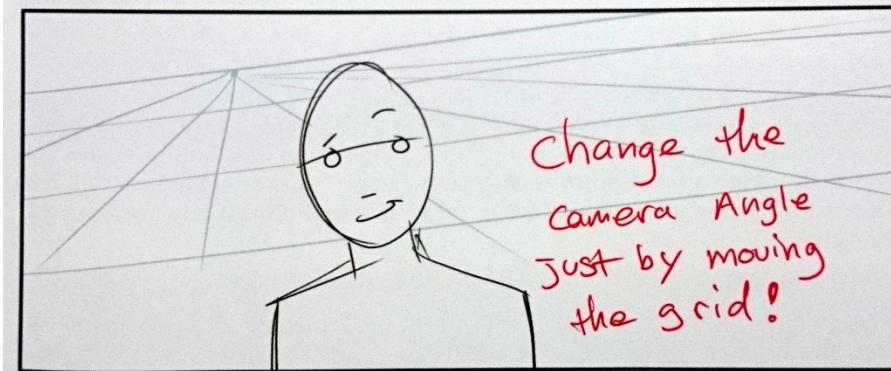
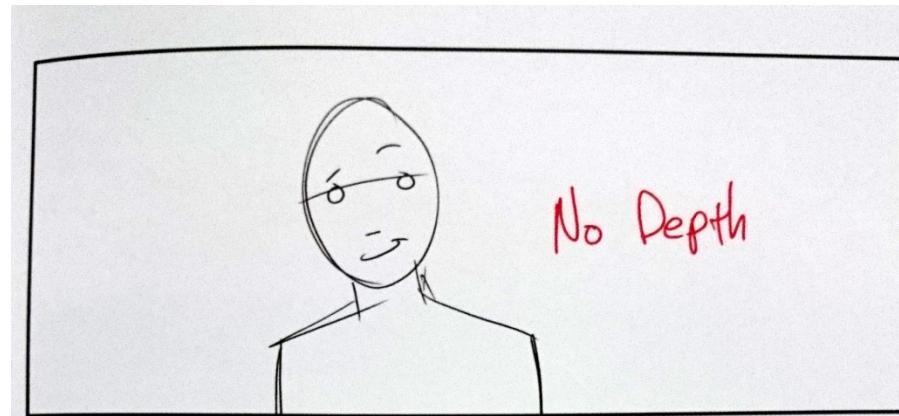
ALTHOUGH CUTTING TO H.S.'S POV HELPS THIS OUT, THE BLAST IS STILL COMING FROM THE WRONG SIDE OF THE SCREEN



YES ✓ LINE OF ACTION IS PRESERVED.

* CONVENTIONAL WISDOM HOLDS THAT IN WESTERN FILM, SINCE WE READ FROM LEFT TO RIGHT, MOTION TO THE EAST SEEMS NATURAL/HEROIC/COMFORTABLE/PROGRESSIVE, WHILE MOTION TO THE WEST SEEMS UNNATURAL/ VILLANOUS/UNCOMFORTABLE OPPOSING. THE SAME ALSO HOLDS TRUE FOR DIFFICULT ACTIONS: WALKING AGAINST THE WIND, THROUGH MUD, ETC., LOOKS BETTER TO THE LEFT.





Checklist for identifying common mistakes

- Does the Shot fulfill the story point?
- Is this the BEST camera angle for my story point?
- Does the shot have depth? Is there a foreground, middle ground, and background?
- Am I using a profile shot? Is my composition too flat?
- Is there good silhouette?
- Are there too many horizontal and vertical lines in my shot? Avoid Symmetry!
- Are subjects coming at the camera or going away from camera? Maximize the illusion of depth.
- Do I cut from a low angle to high angle? Use variety in your shot choice.
- Are the shapes in my composition interesting?
- Am I reusing this composition? Avoid using shots. Keep the audience interested by creative shot choice.

Useful Tips

- <http://www.premiumbeat.com/blog/10-tips-for-creating-storyboards-from-dreamworks/>
- <http://www.skwigly.co.uk/storyboarding-tutorial-pt-1-the-dos-and-donts/>

Recommended Reading

- <http://floobynooby.blogspot.sg/2013/12/the-cinematography-of-incredibles-part-1.html>
- <http://floobynooby.blogspot.sg/2013/12/the-cinematography-of-incredibles-part-2.html>
- <http://floobynooby.blogspot.sg/2014/01/the-cinematography-of-incredibles-part-3.html>